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## ABSTRACT

Arts education reform in South Carolina led to the development of frameworks for dance, drama/theater, music, and visual arts education that were organized around a common set of curricular components. Aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing form the basis of comprehensive education in the arts. The first section of the document discusses arts education in the state and in the nation, provides a definition of the arts, and states the mission and essentials of art education. The section on curriculum, instruction, and assessment addresses utilization of the four curricular components in arts programs. This section describes student presentations, educational diversity, and assessment purposes and techniques. The third section emphasizes administrative issues of scheduling, staffing, and teacher preparation for arts programs. For a quality arts program, the fourth section presents the need for materials, facilities, and resources for arts programs. Frameworks for dance, drama, music, and visual arts education for K-12 follow with information on lessons, materials, and activities. The appendix lists resources for arts programs. (CK)

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# *South Carolina Visual and Performing Arts Framework*

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Field Review Draft

Version of September 29, 1992

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# *South Carolina Visual and Performing Arts Curriculum Framework*

*Developed by the*  
South Carolina Visual and Performing Arts  
Curriculum Framework Writing Team  
1992

Barbara S. Nielsen, Ed.D.  
State Superintendent of Education  
South Carolina Department of Education  
Columbia, South Carolina

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## ***Preface***

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It is a pleasure to present to the State of South Carolina this draft Visual and Performing Arts Framework. South Carolina, along with the rest of the nation, recognizes the need for higher academic standards for all students. We also recognize that if all students are to excel, some fundamental changes are needed in how decisions are made about *what* we teach and *how* we teach. For these changes to occur, it is necessary that the education system support teachers and students--who are in the classroom every day--in making the best possible decisions about teaching and learning.

I am excited about the vision of arts instruction articulated in this draft framework. South Carolina is recognized as a national leader in advocating the visual and performing arts as basic to the core curriculum for all students and this framework strengthens and promotes that stance. Arts education can be a powerful tool in achieving our quest to prepare creative and critical thinkers.

This draft framework builds on the work of the previous content frameworks for the four visual and performing arts—dance, drama, music, and the visual arts—and for the first time articulates the commonality and connections among the four art disciplines. It also includes a strong statement about multicultural education and the role of arts in developing in students a deeper appreciation for the historical and cultural heritages represented in our state, this nation, and the world. Finally, this draft framework makes clear that the arts are central to the learning process and that every student must be engaged in a comprehensive, sequential study of the arts. The fact that children begin learning by expressing themselves creatively through scribbling, movement, song, and play should stimulate our own imagination in how all learning can be made more accessible through the arts.

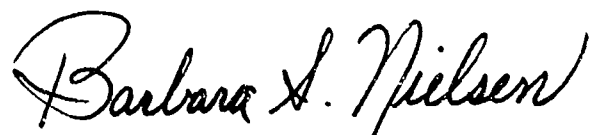
These main messages expressed so well by the Visual and Performing Arts Framework Writing Team present us with a starting point for dialogue and consensus building. The vision and ideas included in this draft framework should help broaden the conversation about the future of arts education in South Carolina as well as provide support for the continuation of growth for the role of arts in our schools.

This draft framework calls for a reexamination of the way

we prepare visual and performing arts teachers, certification and licensure requirements, types of professional development opportunities, the way we assess student progress, and the types of materials and technology that are required to deliver top quality visual and performing arts programs. A statewide field review for this draft framework will take place in the next several months. This field review process is a unique opportunity for teachers, administrators, parents, business people, and communities to directly influence state policy. Your careful consideration and thoughtful reactions to its content are needed for any possible revisions that will take place.

Once the framework is reviewed and revised, it will be submitted to the State Board of Education for adoption. Then the real work begins, making the final revised framework a reality across the state so that teachers, students, and schools can do their best to fulfill the promise of providing the best learning experiences for all learners. This framework will be revisited in a few years to assess how far we have gone and where we need to go next, assuring that this framework remains a viable document.

In closing, let me join the South Carolina Arts Commission and the Arts in Basic Curriculum Project in saying, "Arts means business." Working together, with the State's art education community and through this framework, we can prepare future generations of students and all South Carolinians to enjoy a high quality of life.



Barbara S. Nielsen, Ed.D.  
State Superintendent of Education



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South Carolina owes a debt of gratitude to the following educators for their hard work and dedication in developing a quality vision for visual and performing arts education in our state.

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*South Carolina  
Visual and  
Performing Arts  
Curriculum Framework*

*Part I*

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## *Visual and Performing Arts Framework*

## Chapter 1 - Arts Education

### Introduction

Quality arts education—in dance, drama, music, and visual arts—is an essential part of a complete education for all students and critical to students' success in the 21st century. The arts are central to the learning process. Children begin learning through scribbling, making up rhythmic sounds, moving and dancing, and playing imaginative games. An effective arts program builds on these early experiences and extends them through a curriculum that engages students in the comprehensive, sequential study of the arts.

Comprehensive arts education is necessary for the following reasons.

- Arts education helps us to define who we are and to articulate our special sense of being.
- Arts education introduces perceptions and understandings that could not be gained any other way.
- Arts education provides insight and wisdom, not just information.
- Arts education facilitates human communication and literacy within and across cultures.
- Arts education nurtures sensitivity to cultural and ethnic diversity.
- Arts education encourages divergent thinking through problem-solving and creativity.
- Arts education fosters understanding and appreciation of craftsmanship.

A comprehensive arts education promotes the attainment of knowledge, understandings, and skills that contribute to the student's intellectual, social, emotional, and physical development. Classroom evidence suggests that the strengths gained through a comprehensive study of the arts carry over into other subject areas.<sup>1</sup>

Furthermore, there is growing recognition among educators, business leaders, and others that the arts play a significant role in preparing future generations to enter the workplace. South Carolina's survival in the global marketplace will depend, to a great extent, on the degree to which students attain the kinds of skills and

*Children begin learning through scribbling, making up rhythmic sounds, moving and dancing, and playing imaginative games. An effective arts program builds on these early experiences and extends them through a curriculum that engages students in the comprehensive, sequential study of the arts.*

*Currently, the professional arts education associations are developing national student performance standards in dance, drama, music, and visual arts. These efforts, as well as the continuing initiatives of the AMERICA 2000 Arts Partnership, will have a significant impact on future revisions of the South Carolina curriculum framework for the arts.*

understandings that quality arts education can develop. Critical perception and analysis, creative problem-solving, sensitivity to cultural and ethnic diversity—all of these will be required in the economy of the 21st century.

### **Arts Education in South Carolina and the Nation**

In South Carolina and throughout the nation, the vital role of arts education is being acknowledged. A 1991 survey conducted by the University of South Carolina Institute of Public Affairs, and supported by the Joint Legislative Committee on Cultural Affairs, indicated that 94.5 percent of South Carolinians viewed the arts as an important part of basic education and 76.6 percent favored increased funding to strengthen arts education in public schools. Similar sentiments were expressed in a recent statement by U.S. Secretary of Education Lamar Alexander: "If I were helping to rethink the curriculum of a school in my hometown, I would want instruction in the arts to be available to every student."<sup>2</sup>

At the national level, such views have led to the establishment of the AMERICA 2000 Arts Partnership, a joint endeavor of the U.S. Department of Education and the National Endowment for the Arts. This partnership is striving to improve students' knowledge, appreciation, and skills in the arts through several initiatives—e.g., creating a national center for arts education; developing world class standards in the arts; supporting states in the creation of K-12 curriculum frameworks based on the voluntary, national standards in the arts; and expanding the National Assessment of Education Progress (NAEP) to include the arts.

The professional arts education associations—the American Alliance for Theatre and Education (AATE), Music Educators National Conference (MENC), National Art Education Association (NAEA), and National Dance Association (NDA)—are active participants in the AMERICA 2000 Arts Partnership and in other arts education reform efforts. These associations have formed a national coalition to improve the quality of arts education. In 1992, the coalition set forth its basic beliefs in the *National Arts Education Accord*, a document which has had direct implications for the *South Carolina Visual and Performing Arts Curriculum Framework*.

Currently, the professional arts education associations are developing national student performance standards in dance, drama, music, and visual arts. These efforts, as well as the continuing initiatives of the AMERICA 2000 Arts Partnership, will have a

significant impact on future revisions of the South Carolina curriculum framework for the arts.

In working on the current document, the South Carolina Visual and Performing Arts Curriculum Framework Writing Team drew upon, not only the *Accord*, but also the previous efforts of arts educators and others throughout the state. South Carolina is recognized as a leader of arts education reform, with a broad base of support that includes educators and citizens; various arts, cultural, and education organizations; the State Legislature; the Department of Education; the South Carolina Arts Commission; and the Arts in Basic Curriculum (ABC) Project.<sup>3</sup> Due to this support base, the arts have been included in each major education initiative undertaken within the state in recent years.

The ABC Plan provided a model for including the arts in education reform efforts. Initiated in 1987, with support from the South Carolina Arts Commission and the National Endowment for the Arts, the ABC Project has been working to build comprehensive programs and increased support for arts education in the state. These efforts helped ensure the inclusion of the arts, and funds specifically earmarked for arts education, in the Target 2000 School Reform for the Next Decade Act. The ABC and Target 2000 arts education initiatives hold the promise of making significant contributions to the overall quality of arts education in South Carolina and the nation.

As part of the arts education reform efforts in the state, frameworks were developed for dance, drama/theatre, music, and visual arts education. (The visual arts framework was published in 1985, followed by music in 1987, dance in 1990, and drama/theatre in 1990). These four frameworks reflect the paradigm shift in arts education across the nation, from a focus on performance and production in the Eurocentric tradition to a broader, balanced study of the artistic processes and products of diverse cultural and ethnic groups. All four arts education frameworks are organized around a common set of curricular components—esthetic perception, creative expression, historical and cultural heritage, and esthetic valuing. These four components form the basis for a comprehensive education in the arts.

### Definition of the Arts

For the purposes of this document, "the arts" are defined as dance, drama (or drama/theatre), music, and visual arts—the four areas in which state arts education frameworks have been devel-

*South Carolina is recognized as a leader of arts education reform, with a broad base of support.*

*Building on the existing state frameworks for dance, drama/theater, music, and visual arts education, the document highlights the similarities among the arts and offers guidelines for planning and implementing effective arts programs.*

oped. This definition, which is consistent with the one adopted in the *Accord*, also applies to the term “visual and performing arts.” The arts, however, are constantly evolving. New art forms emerge as culture changes, and there is also change in what people recognize as art.

### **Creative Writing**

While dance, drama, music, and visual arts provide the focus for the current document, creative writing also plays an important role in arts education. Creative writing is a major initiative of the ABC Project. This initiative includes four elements: a) creative writing as an art form, b) the arts as a catalyst for creative writing, c) creative writing as a link between the arts and the humanities, and d) the relationship between writing and a student’s individual voice. More information and resources for creative writing are available from the ABC Project (see the appendix).

### **Technology and Media Arts**

Recently, much attention has been focused on the use of computer technology and media arts in arts education. It is important for the planners of arts program and curriculum to recognize the importance of employing technology and media arts. Both may be used by students (a) as tools to create art forms, and (b) as means to research data, images, and other information. In either case, technology and media arts represent possible means of promoting literacy in the arts.

### **Purpose and Organization of this Document**

This document presents a unified vision for arts education in South Carolina. Building on the existing state frameworks for dance, drama/theater, music, and visual arts education, the document highlights the similarities among the arts and offers guidelines for planning and implementing effective arts programs.

Throughout the document, the arts are viewed as an integral part of the education of all students. This vision is defined in the mission statement on page 7. The remainder of Chapter 1 outlines the elements that are essential for quality arts programs. These “essentials,” which represent a common set of program delivery standards for arts education, are described in more detail in Chapters 2 through 4. Chapter 2 addresses curriculum planning,

instruction, and assessment in the arts, Chapter 3 focuses on scheduling, staffing, and teacher preparation; and Chapter 4 discusses instructional materials, facilities, and resources for arts education.

Chapters 5, 6, 7, and 8 present basic content from the state frameworks for dance, drama/theatre, music, and visual arts education, respectively. For more detail regarding the content of these frameworks (e.g., the learning objectives for particular instructional settings in music), refer to the existing documents which are available from the Office of Education Design, South Carolina Department of Education.

A list of state and national resources for arts education is provided in the appendix.

*The mission of arts education in South Carolina is to provide every child with an equal opportunity for a substantive, comprehensive, and sequential education in the arts.*

### **Mission of Arts Education<sup>4</sup>**

Because of the role of the arts in civilization and because of their unique ability to exalt the human spirit, it is more important in today's world than ever before that every American child receive a balanced, comprehensive, sequential, substantive, and rigorous program of instruction in the arts.

*National Arts Education Accord, 1992, p.3*

The mission of arts education in South Carolina is to provide every child with an equal opportunity for a substantive, comprehensive, and sequential education in the arts. Arts education includes dance, drama, music, and visual arts and consists of a thorough study of each art form through four curricular components: aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing.

The arts are a vital part of every child's education because they:

- constitute a universal language of the senses and emotions that is fundamental to the human experience.
- reflect, record, and shape the history of every culture and nurture awareness, understanding, and appreciation of ethnic diversity.
- impart essential knowledge, skills, and understanding of



*Through the study of the arts, students gain knowledge, skills, and understandings which prepare them to participate productively, as individuals and as group members, in the workplace and in the community at large.*

one's self, community, and the world.

- require active learning that engages the student in individual and collaborative expression and response.
- foster the creative process, critical thinking, problem-solving, self-assessment, and communication skills.

A quality education in the arts promotes the development of the whole child—cognitively, affectively, and physically—establishing a firm foundation for success in school and beyond. Through the study of the arts, students gain knowledge, skills, and understandings which prepare them to participate productively, as individuals and as group members, in the workplace and in the community at large.

## Essentials of Arts Education

The mission of arts education for South Carolina implies certain elements that are essential for quality arts programs. These “essentials” are outlined below and addressed further in the chapters that follow.

With regard to **curriculum planning** (see pp. 13-17), an effective arts program:

- includes comprehensive, sequential instructional units that integrate the four curricular components of the arts—*aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing.*
- addresses the historical and cultural context of the arts through the study of works that offer a balanced representation in terms of historical periods and styles, cultural and ethnic origins, and artist gender.

With regard to **instruction** (see pp. 18-23), an effective arts program:

- incorporates a variety of instructional strategies that assist in cognitive, affective, and psychomotor development.
- provides developmentally appropriate activities that foster active individual and collaborative involvement in the creative process, critical thinking, and problem-

solving.

- values both the processes and products of students' efforts in the arts.
- attends to the needs of all students, including those who come from diverse cultural and ethnic backgrounds and those who constitute special populations.
- encourages instructional collaboration among arts educators (in dance, drama, music, and visual arts), as well as between educators in the arts and those in other subject areas.

With regard to **assessment** (see pp. 24-30), an effective arts program:

- utilizes a variety of techniques for student assessment and program evaluation relative to the full range of curricular goals.
- provides opportunities for the assessment of both in-process and finished works, as well as for self-assessment by students.

With regard to **scheduling** (see pp. 33-34), an effective arts program:

- includes adequate instructional time in the arts for students at the elementary, middle, and high school levels.
- allows students to engage in sequential, comprehensive study of each of the arts at some time during their school careers.

With regard to **staffing** (see p. 34), an effective arts program:

- provides appropriate staffing—i.e., certified arts educators in dance, drama, music, and visual arts<sup>5</sup>—and an effective teacher-student ratio for arts instruction.
- includes sufficient staff time for program development, implementation, and assessment in the arts.

With regard to **teacher preparation** (see pp. 34-36), an effective arts program:

- requires that students are taught by certified arts educators who continue to participate in ongoing professional development.

*With regard to **scheduling** (see pp. 33-34), an effective arts program includes adequate instructional time in the arts for students at the elementary, middle, and high school levels.*

*In a quality arts program, the entire system works in concert to provide comprehensive instruction for all students.*

- ensures that appropriate staff development in arts education is available for arts educators and educators in other subject areas.

With regard to **selection of instructional materials** (see p. 39), an effective arts program:

- provides students and teachers with the instructional materials (textbooks, technology, supplies, equipment, and other materials) needed for a thorough study of the arts.

With regard to **design of facilities** (see pp. 40-44), an effective arts program:

- allows students and teachers to work in a facility that is designed to meet the specific needs of the particular arts discipline (dance, drama, music, and visual arts).

With regard to **use of resources** (see p. 44-45), an effective arts program:

- establishes community links that help further public understanding of the contributions of the arts in education.
- utilizes the arts education resources available in the community, state, and nation.

These elements are discussed in more detail in the following chapters:

Chapter 2 — Curriculum, Instruction, and Assessment for Arts Programs;

Chapter 3 — Scheduling, Staffing, and Teacher Preparation for Arts Programs; and

Chapter 4 — Materials, Facilities, and Resources for Arts Programs.

Although they are discussed in separate chapters, the various “essentials” are interdependent. In a quality arts program, the entire system works in concert to provide comprehensive instruction for all students.

### Notes

<sup>1</sup> Harold M. Williams, *The Language of Civilization: The Vital Role of the Arts in Education*. (Washington, D.C.: President's Committee on the Arts and the Humanities, 1991), p.5.

<sup>2</sup> *AMERICA 2000 Arts Partnership*. (Washington, D.C.: U.S. Department of Education and the National Endowment for the Arts, May 1992), p. 1.

<sup>3</sup> The information regarding arts education reform in South Carolina is adapted from Brent Wilson and Constance Bumgarner, "The South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives: An Evaluation and Recommendations" (Columbia, SC: South Carolina Arts Commission, 1991), pp. 2-3.

<sup>4</sup> The ideas expressed in this mission statement draw, in large part, upon the vision statement of the Visual and Performing Arts Curriculum Committee appointed by Dr. Barbara S. Nielsen, State Superintendent of Education, May 1991. That vision statement, in turn, is based upon the philosophy statement developed for the Arts in Basic Curriculum (ABC) Project by the ABC Steering Committee, 1987.

<sup>5</sup> This recommendation is consistent with the "Joint Statement on Certification in Arts Education" issued by the Ad Hoc Consortium of National Arts Education Associations, March 1992. For the most current information regarding **dance certification**, please contact the Office of Education Professions, South Carolina Department of Education.

## Chapter 2 - Curriculum, Instruction, and Assessment for Arts Programs

### Curriculum Planning for Arts Education

#### Components of the Arts Curriculum

South Carolina's frameworks in dance, drama, music, and visual arts contain four curricular components: aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing. An effective arts program integrates all four of these components. In essence, the four components represent different lenses to consider when responding to or creating works of art, or, more broadly speaking, when developing knowledge and building understanding in the arts. The four lenses can be delineated as follows:

- aesthetic perception — knowing about;
- creative expression — knowing how;
- historical & cultural heritage — knowing who, what, when, where;
- aesthetic valuing — knowing why.

Together, these aesthetic lenses encompass a wide range of knowledge, concepts, and skills in the arts—including basic arts concepts and skills, factual or contextual learning about the arts in history and culture, and higher order or critical thinking skills required to solve aesthetic problems and analyze works of art. The following descriptions outline types of knowledge, concepts, and skills required by each lens.

**Aesthetic perception** involves the development of an understanding of the qualities of an art form through an analysis of aesthetic concepts and how the art form communicates. "Knowing about" requires the student to:

- recognize, understand, and apply the terminology or vocabulary of the arts;
- identify the materials, techniques, and media used in a work of art;
- recognize and analyze aesthetic elements and principles in works of art and the environment;

*An effective arts program integrates creative expression and the study of aesthetic perception, historical and cultural heritage, and aesthetic valuing.*

*Historical and cultural heritage involves the study of historical and cultural settings for the arts, including socioeconomic, political, ethnic, religious, and philosophical considerations.*

- comprehend and convey how an art form communicates through aesthetic elements and principles.

**Creative expression** involves the development of skills used to express, produce, and communicate through the arts.

"Knowing how" requires the student to:

- develop manipulative and organizational skills through active engagement with the arts;
- extend imaginative and problem-solving abilities through the use of divergent thinking;
- synthesize arts knowledge and skills to communicate personal ideas and feelings through production in arts media (in dance, drama, music, and visual arts).

**Historical and cultural heritage** involves the study of historical and cultural settings for the arts, including socioeconomic, political, ethnic, religious, and philosophical considerations.

"Knowing who, what, when, where" requires the student to:

- recognize significant works of art in the past and present;
- comprehend how and why different cultures produce different art;
- communicate knowledge about the role of the arts in culture;
- develop a sensitivity toward cultural and ethnic diversity beyond a Eurocentric focus.

**Aesthetic valuing** involves the development of the ability to make informed judgments regarding excellence in the arts.

"Knowing why" requires the student to:

- compare and contrast aesthetic qualities in works of art;
- interpret and find meaning in works of art;
- articulately identify, define, and defend criteria for one's preferences and judgments about art;
- ask and answer aesthetic questions, such as:
  - What counts as a work of art?
  - How do we judge a work of art?
  - How does aesthetic perception differ from general perception?
  - How does a work of art express meaning?
  - How does a work of art relate to one's own experience?
  - How does a work of art function in the community?
  - What is the value of art in human (and one's own) existence?

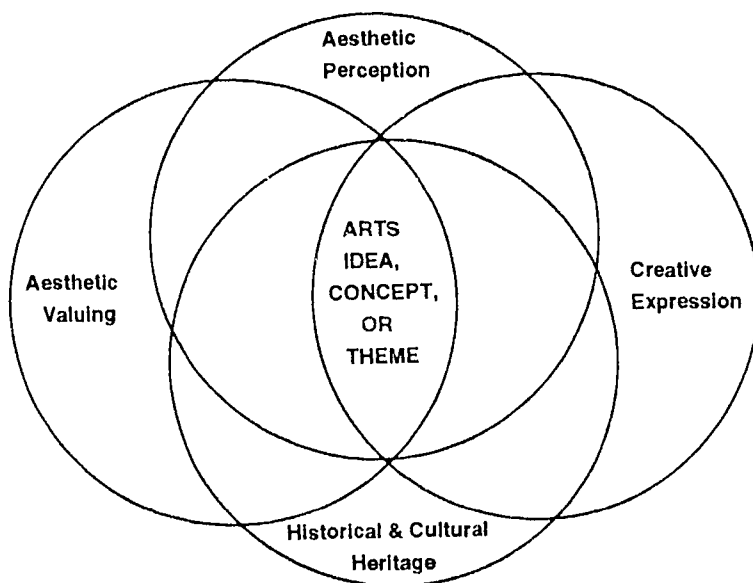
## Sequential Nature of the Arts Curriculum

The overall sequence of the arts curricula from the primary grades through high school requires a progression of student mastery. Each arts education framework uses grade level clusters (e.g., K-2, 3-5, 6-9, and 10-12) to delineate a range of knowledge, concepts, and skills encompassed by the four curricular components. At each successive level, students are expected to demonstrate greater depth and sophistication in the use of their developing knowledge, concepts, and skills in aesthetic perception, creative expression, historical and cultural heritage, and aesthetic valuing.

## Integrating the Four Curricular Components

In an effective arts program, arts educators integrate the four curricular components into comprehensive, coherent units of instruction. Such units are optimal for helping students develop broad understandings and a wide array of skills. Arts educators can plan these units by organizing the four components of the curriculum around unifying concepts such as: (a) themes drawn from visual and performing works of art; (b) the ideas, subject matter, or styles of these works; or (c) the historical and cultural influences reflected in these works.

The model below helps illustrate this approach to unit planning. The layers of overlap represent the integration of the curricular components.



*In an effective arts program, arts educators integrate the four curricular components into comprehensive, coherent units of instruction.*

*Other considerations that enter into the planning of comprehensive units of instruction include choices regarding instructional strategies, assessment techniques, instructional materials, and resources.*

An instructional unit based on this model, for example, might focus on the question, **"Where do people get ideas for works of art (in dance, drama, music, or visual arts)?"** During the unit, students could address this question through a series of related questions for each component of the arts curriculum, as indicated below.

**Aesthetic Perception** — What language (artistic vocabulary, aesthetic concepts) do I use to express my IDEA? What is the source of inspiration for my IDEA?

**Creative Expression** — What skills do I need to express my IDEA? What media will best communicate my IDEA?

**Historical & Cultural Heritage** — What are the historical and cultural roots of my IDEA? What artists or styles have influenced my IDEA? What makes my IDEA relevant to the present cultural context? What makes my IDEA original?

**Aesthetic Valuing** — How will I evaluate my IDEA? What criteria will I use to judge my IDEA? How well does my work communicate my IDEA? How might I improve my work to better communicate my IDEA? What are some possible future directions for my IDEA?

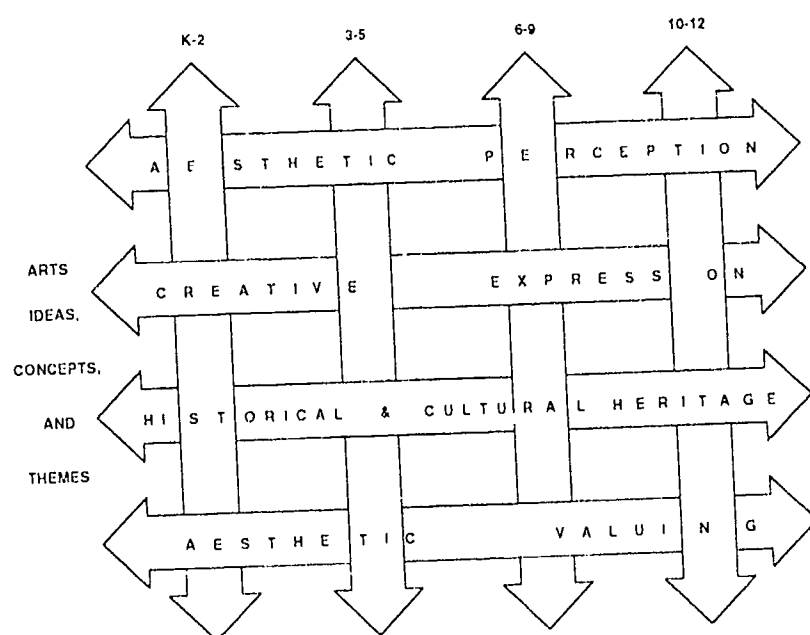
Arts educators may choose any of the four components as the starting point for such a unit. A unit may begin, for example, with students doing one or more of the following activities: studying sensory qualities of works of art (aesthetic perception); participating in the creative process (creative expression); studying art—e.g., artist, composer, artifact—in context (historical & cultural heritage); or analyzing, interpreting, and judging works of art (aesthetic valuing). Although it does not matter which curricular component serves as the starting point, it is crucial that a synergistic approach is used to incorporate all four components.

Other considerations that enter into the planning of comprehensive units of instruction include choices regarding instructional strategies, assessment techniques, instructional materials, and resources (including time). The time required to implement the unit is an especially important consideration. Students will typically need more than one class period to achieve the learning outcomes of a unit that integrates the four curricular components. Therefore, the teacher should plan to write several, sequential lesson plans and



allocate an appropriate number of class periods to carry out the lessons.

When arts educators throughout a school district are able to plan and implement instructional units that interweave the four components of the arts curriculum, the entire arts program may be viewed as a "fabric" for arts education. The following illustration presents this conceptualization of a comprehensive and sequential arts program at the district level.



An Arts Program at the District Level

*When arts educators throughout a school district are able to plan and implement instructional units that interweave the four components of the arts curriculum, the entire arts program may be viewed as a "fabric" for arts education.*

*Regardless of the instructional strategies used, arts educators should strive within the curriculum framework to enhance the cognitive, affective, and psychomotor development of all students.*

## **Instruction for Arts Education**

The arts are suited for delivery through a broad assortment of instructional approaches. Instruction in the arts may involve whole group, small group, or individual activities such as demonstrations, discussions, projects, presentations, and field trips. Both direct instruction and discovery lessons are appropriate. Regardless of the instructional strategies used, arts educators should strive within the curriculum framework to enhance the cognitive, affective, and psychomotor development of all students.

In planning units of instruction, arts educators must allow for the continuous, sequential growth of the student as outlined in the arts education frameworks. Instructional units should allow students to proceed through the various learning outcomes without undue emphasis on any single curricular component. The developmental needs of students should guide the instructional planning. Whenever possible, arts educators should plan units that enable students to make meaningful and relevant connections with prior instruction, "real life" situations, or other content areas. The instructional units should offer a balanced representation of art forms in terms of historical periods, styles, cultural and ethnic groups, and artist gender.

Arts educators should engage students in activities that require creative and critical thinking, individually and collaboratively. Reasoning and problem-solving skills are central to the arts. By developing these skills, students not only enhance their performance and production skills, but also gain new insights. As a result, each student's understanding of the arts becomes uniquely personal. The arts program must enable students to move beyond rote learning (i.e., imitation and re-creative efforts) to engage in self-reflection and self-evaluation.

Throughout the program, arts educators must convey respect for both the process and the products of students' endeavors. One way for teachers to convey this respect is through their expectations regarding the nature of student presentations.

### **Student Presentations: Formal and Informal**

Student presentations (i.e., performances or public exhibitions of student work) are an integral part of the visual and performing arts curriculum. These presentations provide valuable learning experiences for students particularly when they involve several components of the arts curriculum. As a culminating

activity, for example, a performance or exhibition can encourage the student to apply, integrate, or synthesize concepts and skills learned throughout an instructional unit. Presentations promote the student's affective development as well. The experience of publicly presenting one's work can help build self-discipline and self-esteem. In the case of a group presentation, the experience imparts the value of teamwork.

In addition to their instructional uses, student presentations can also function as valuable tools for assessment (see "Samples of Productive Work," pages 25-26, and "Group Presentations/Performances," page 27). Student performances and exhibitions provide the public with a living document of student learning and achievement in the arts—a document that communicates student and program accomplishments in ways far more meaningful than numerical or letter grades.

For instructional and assessment purposes, a quality arts program includes both formal and informal student presentations. Less formal, informative showings of student works in-progress are essential: such presentations emphasize the process of an arts experience, highlighting the ongoing artistic growth of students. In informal showings, teachers and students can use techniques such as explanations and dialogues to inform audiences about the variety of conceptual understandings and skills required in the artistic process.

The following examples of student presentations illustrate a range of informal and formal activities. Three examples are provided for each of the arts (dance, drama, music, and visual arts).

- **Dance** students perform improvisations explored in earlier lessons, discuss the improvisational process with the audience, and share insights gained through improvisation.

- **Dance** students show original compositions they are working on in class and talk with the audience about their creative process.

- **Dance** students collaborate on choreography, costuming, and staging for a formal dance performance.

- **Drama** students perform improvisations explored previously in class, discuss the improvisational process with the audience, and share dramatic and personal "discoveries" made through improvisation.

- **Drama** students perform monologues and share contextual information with audience members.

- **Drama** students prepare and present the formal production of a play that communicates the theme of an instructional unit.

*Student performances and exhibitions provide the public with a living document of student learning and achievement in the arts.*

*Comprehensive arts programs are responsive to this educational diversity. In planning and implementing instruction, arts educators must be sensitive to multicultural concerns, as well as to the needs of special populations.*

- **Music** students improvise "12-Bar Blues" (using instrumental or vocal media) and describe the improvisational process.
- **Music** students create a "sound" piece using various sound sources for timbres, present the piece to an audience, and explain why these tone colors were selected.
- **Music** students present a formal performance and share background information with the audience—e.g., explaining how and why certain pieces were chosen, describing compositional elements of pieces, and playing recordings of early rehearsals.
- **Visual art** students take turns exhibiting their ongoing work, selecting pieces from their portfolio collections, and adding a written commentary about the pieces.
- **Visual art** students work together to create a videotape or photo-journal about activities in their arts classes.
- **Visual art** students prepare an exhibit of finished works that relate to a common theme, accompanied by earlier drafts and reflective essays about their work.

### **Planning for Educational Diversity**

Public schools today serve students with a wide array of backgrounds and educational needs. Comprehensive arts programs are responsive to this educational diversity. In planning and implementing instruction, arts educators must be sensitive to multicultural concerns, as well as to the needs of special populations.

### **Multicultural Education**

Although cultural and ethnic diversity is an established fact in the American educational system, many schools are dominated by a perspective that promotes the cultural values and traditions of Western Europeans. This focus leads to a school environment that largely ignores the values and traditions of other cultural and ethnic groups. Multicultural education represents a response to the challenge of cultural and ethnic diversity—a response that "is essential in today's ethnically polarized and troubled world."<sup>6</sup>

The following definitions help clarify and shape the parameters of multiculturalism.<sup>7</sup>

- **Culture** is an ever-changing system of shared beliefs, values, traditions, customs, learned behaviors, and artifacts that are transmitted from one generation to another.

- **Ethnicity** refers to expressions and manifestations of attitudes, values, and behaviors that are based on a specific tradition, ancestry, history, and cultural heritage.

- **Multicultural education** is a broad-based educational movement that is concerned with increasing educational equity for a wide range of cultural groups, including categories such as Appalachian whites, women, the elderly, teenagers, and a variety of others.

- **Multiethnic education** is a reform movement that modifies the total educational environment to reflect the ethnic diversity within American schools. That environment includes school policy and institutional norms, attitudes and expectations of faculty and staff, counseling programs, courses of study, teaching methods, assessment strategies, and instructional materials.

- **Ethnocentric education** asserts the idea that people of diverse ethnic origins must be seen as subjects of history and of human experience. Emphasis is placed on both the struggles and achievements of different ethnic groups.

In general, culture may be defined as "ways of being, knowing, and doing." Culture influences how a student processes and organizes information, communicates verbally and nonverbally, and perceives physical and social environments. Since cognition, communication, motivation, and behavior are all affected by culture, the values and traditions of students' home environments contribute to their success or lack of success in school.

The school environment must be sensitive to the cultural and ethnic diversity of the student population. Instructional activities must reflect students' values and traditions. Students need to "see themselves" in the curriculum in order to deem their instructional experiences relevant and worthwhile.

Arts education is well suited to meeting the challenge of cultural and ethnic pluralism in our schools. A quality arts program engages students in the study of art from diverse time periods, cultures, and ethnic groups (including those in the local community). Through comprehensive instructional planning that incorporates the historical and cultural heritage component, as well as through careful utilization of instructional materials and resources, arts educators can provide instruction that is sensitive to the diverse values and traditions of students. This multicultural arts instruction promotes a healthy respect for multiple perspectives and fosters students' self-esteem. In essence, multicultural arts education

*A quality arts program engages students in the study of art from diverse time periods, cultures, and ethnic groups (including those in the local community).*

*The extension of a balanced arts program can be an effective means to provide an appropriate, relevant arts education for students with special needs.*

constitutes a commitment to the welfare and success of all students.

### **Special Populations**

As indicated in the mission statement (p. 7), the arts are an essential part of the education of every child, including those with special needs. The special populations served by arts educators include students who are classified as handicapped, as well as students who are identified as gifted and talented (either academically or artistically).

The extension of a balanced arts program can be an effective means to provide an appropriate, relevant arts education for students with special needs. The arts program can be modified in three ways—by adjusting the breadth, depth, and/or rate of instruction. These modifications may require increased staff and resources.

To ensure that students with special needs participate effectively in the arts program:<sup>8</sup>

- placement should be determined primarily on the potential for success in the arts class;
- arts educators should be involved in placement decisions; and
- arts educators should have access to appropriate staff development.

When students with handicaps are mainstreamed into regular arts classes, placement should not result in:<sup>9</sup>

- classes exceeding the standard class, or
- a disproportionate number of handicapped students in any class.

More information regarding instruction for students with special needs is available from the Office of Programs for Exceptional Children and the Office of Education Design, South Carolina Department of Education.

### **Instructional Collaborations**

An effective arts program encourages collaborations: (1) among arts educators (in dance, drama, music, and visual arts) and (2) between arts educators and educators in other subject areas.

All of the arts share a common vision for arts education. The four curricular components, for example, are integral to comprehensive instruction in dance, drama, music, and visual arts. The arts also share goals in common with other subject areas, such as:

- developing students' abilities to engage in creative problem-solving and critical thinking,
- extending students' skills in communication and collaboration,
- encouraging positive self-concepts and teamwork, and
- heightening student motivation and participation in class-work.

Instructional collaborations can provide a meaningful and efficient way to accomplish these goals. Other subject areas (e.g., foreign languages, language arts, mathematics, science, social sciences) may be used to facilitate and enrich achievement in the arts. Conversely, the arts may be used to facilitate learning in other subject areas. The four components of the arts curriculum can serve as lenses for studying almost any subject. The use of the arts for studying other content areas should not diminish efforts to attain the standards set forth in the state curriculum framework.

Collaborative efforts require cooperation and careful planning. School administrators can facilitate these efforts through arrangements such as team teaching, special projects, and block scheduling. Unifying concepts or themes can form the basis for planning instructional units that extend across the arts and other subject areas. Such units, for example, may involve the study of certain historical periods, cultural values, or ethnic traditions.

Dance, drama, music, visual arts, and other subject areas represent unique ways of knowing and learning about the world. Effective instructional collaborations can provide opportunities for students to broaden their perspectives, deepen their understandings, and increase their analytic skills.

*Other subject areas (e.g., foreign languages, language arts, mathematics, science, social sciences) may be used to facilitate and enrich achievement in the arts. Conversely, the arts may be used to facilitate learning in other subject areas.*

*Assessment roles and functions affect the decisions of arts educators throughout the assessment process—which students to assess, how to design and implement the assessment tools, and how to report the assessment results.*

## Assessment for Arts Programs

### Purposes of Assessment

Assessment in an arts program involves the selection, collection, and interpretation of information about student performance and program adequacy. The overall process is directed toward the improvement of the instructional process, learning outcomes, and the arts program. As the following chart indicates, a number of specific assessment roles, along with their functions or purposes, can be delineated.<sup>10</sup>

1. **Criticism:** To inform a student or group of students about the quality of a performance or production.
2. **Grading:** To inform students, parents, and others about student achievement levels.
3. **Qualification:** To decide which students may enter (or leave) a specialized course or program.
4. **Placement:** To identify the type or level of education most suitable for students in light of their abilities.
5. **Prediction:** To help predict success or failure based on past or current levels of achievement.
6. **Diagnosis:** To identify students who have particular learning attributes.
7. **Didactic Feedback:** To provide direct and indirect feedback concerning various aspects of the teaching process.
8. **Communication:** To convey information about the outcomes of educational programs.
9. **Accountability:** To provide information regarding the extent to which the goals for educational programs have been achieved.
10. **Representation:** To operationalize, objectify, or exemplify (through assessment instruments, tasks, and scoring criteria) the general or abstract goals of arts education.
11. **Implementation:** To provide information about the extent to which the arts program is being implemented as intended.
12. **Curriculum Maintenance:** To assure that certain elements of the arts curriculum continue to be included.
13. **Innovation:** To encourage the introduction of new and novel elements into the arts curriculum.



The first six assessment roles in the chart are directed primarily toward students. To these six, another assessment function might be added—i.e., to help arts educators make ongoing instructional decisions about students. The last seven roles in the chart are directed toward the evaluation, maintenance, and improvement of arts programs.

Assessment roles and functions affect the decisions of arts educators throughout the assessment process—which students to assess, how to design and implement the assessment tools, and how to report the assessment results. If the primary purpose is to evaluate an arts program, for example, it may be sufficient to gather information from samples of students rather than from every student in the program. The assessment function may also affect the choice of the particular assessment techniques or strategies.

### Assessment Techniques

An effective arts program utilizes a variety of these techniques to gain a comprehensive picture of student progress and program effectiveness relative to all four components of the arts curriculum. The table below lists a range of possible assessment techniques or strategies and indicates the individual (i.e., student or teacher) who is expected to assume the major responsibility for carrying out those strategies.<sup>11</sup> Following the table are descriptions of each assessment technique.

<p><b>Student Responsibility</b></p> <p>Samples of Productive Work</p> <p>Student Journals</p> <p>Reaction Letters/Memos</p> <p>Research Papers</p> <p>Group Presentations/Performances</p> <p>Peer Critiques/Interviews</p> <p>Self-Evaluations</p> <p>Student Contracts</p> <p>Student Portfolios</p>
<p><b>Teacher Responsibility</b></p> <p>Observational/Anecdotal Records</p> <p>Individual Interviews</p> <p>Task-Based Assessments</p> <p>Quizzes/Tests</p> <p>Attitude Inventories</p> <p>Narrative Summaries</p>

*An effective arts program utilizes a variety of these techniques to gain a comprehensive picture of student progress and program effectiveness relative to all four components of the arts curriculum.*

*The use of journals encourages self-reflection and provides evidence of student involvement in projects and assignments.*

### **Student Responsibility**

**Samples of Productive Work** - These samples result from projects and assignments in which the student creates a final product (e.g., dance composition or repertoire, monologue, original play, costume or set design, vocal or instrumental repertoire, musical composition, or visual artwork). Productive work means all the work done by the student, including preliminary work (written notes, repertorial worksheets or notebooks, sketches, mock-ups, models, discarded examples), in-process works, and any variation of the final product. The student's work could result in an exhibition or performance of the in-process works and final products (see pp. 18-20).

**Student Journals** - Journal entries chronicle a student's thoughts, reactions, and observations about class activities and assignments, as well as experiences outside the class which influence arts learning. The use of journals encourages self-reflection and provides evidence of student involvement in projects and assignments. When kept on a regular basis, journals can provide a record of student growth in attitude, affect, or disposition regarding learning in the arts.

**Reaction Letters/Memos** - Reaction letters are similar to journal entries, but are assigned at regular intervals to provide an organized and consistent method for assessment and review by the student and teacher. Reaction letters can call for a wide range of student input—e.g., thoughts about class activities, explanations of observed successes, suggestions for future involvement, feelings about individual and group participation, responses to specific texts and work in class, and responses to related topics outside of class. As in journals, students may utilize a variety of means—such as stories, poems, newspaper clippings, and illustrations—to convey reactions to specific themes discussed and explored in class. It can be helpful for the teacher to submit reaction papers as well, either to the class as a whole or to individual students when needed. It is also handy to place a “mailbox” or “calling board” in the room to allow students to write reaction letters or short memos to each other. Some classes use a “class book” to house all letters and memos. These memos can reinforce the aesthetic valuing concept as students learn to critique positively, asking for and giving suggestions about elements in their work. To reinforce positive and

sincere feedback, the students and teacher may agree upon "guidelines" regarding these shared letters and memos.

**Research Papers** - Research papers can be a valuable resource in determining student comprehension and integration of arts concepts. The written format offers some students another avenue to present their learning.

**Group Presentations/Performances** - Group presentations or performances can take visual, written, or oral form (e.g., visual displays, written reports, panel discussions, dramatic or musical performances). Students work together to conceive, develop, and implement a project that could involve a wide range of learning goals—e.g., the production or performance of works of art, the investigation of questions about the historical or cultural heritage of an art form, or the analysis of works of art.

**Peer Critiques/Interviews** - Individual and group peer critiques of student works are useful for evaluating, not only the works being critiqued, but also the conceptual understanding of the students who participate in the critique. Valuable insights may be gained from students' assessment of, and responses to, the work and views of their peers. By engaging in the critique of in-process works, as well as finished products, students learn to value the creative process. Through the analysis of the work of their peers, students also learn to value the contributions of others.

**Self-Evaluations** - A self-evaluation is a student's verbal or written record or critique of the processes, techniques, and problem-solving strategies used in the execution of a given work. Through self-evaluations, students can investigate their strengths and weaknesses, become aware of their personal growth and creative potential, and consider their relationship to the artistic process.

**Student Contracts** - A contract is an agreement between the student and teacher that designates their expectations and roles relative to a given task or project. The student and teacher agree jointly on the parameters of the task, but the student assumes the responsibility of meeting the details of the contract. As part of their contractual arrangements, students may help develop the assessment guidelines for specific assignments. For example, if a point system is used to evaluate the mid-semester portfolio or a final project, the class may decide upon the criteria to be evaluated and

*Through self-evaluations, students can investigate their strengths and weaknesses, become aware of their personal growth and creative potential, and consider their relationship to the artistic process.*

*Through interviews with students, teachers can gain valuable insights about perceptions regarding course content, assignments, and instructional approaches.*

the maximum number of points to be designated for each criterion. In this way, students can become actively involved in their own assessment and more aware of the importance of assessment criteria.

**Student Portfolios** - A portfolio is a collection of student works of art (preparatory, in-process, and finished products), as well as other types of work, such as journals, reaction letters, research papers, self-evaluations, and tests. Depending on the nature of the particular art form, the format of the works of art in the portfolio may vary: for example, videotapes, audiotapes, written work, drawings, paintings, or photographs may be found in a student portfolio. The portfolio provides a method for combining a variety of assessment strategies and, over time, provides a comprehensive view of student progress in the arts.

### **Teacher Responsibility**

**Observational/Anecdotal Records** - Teachers may gather observational or anecdotal data by recording information about student behaviors, attitudes, work habits, and degree of cooperation with others. To collect observational data during class time, teachers may use checklists with established criteria. Anecdotal data can be collected by recording descriptive notes during or after an instructional period. In either case, both individual and group comments can be used to document student performance and participation in class activities.

**Individual Interviews** - Through interviews with students, teachers can gain valuable insights about perceptions regarding course content, assignments, and instructional approaches. This technique affords teachers and students the opportunity to address issues which other strategies may not allow. In response to structured or unstructured questions, for example, student viewpoints and opinions about the meaningfulness of their arts learning may surface. An interview can also reveal student misperceptions about teacher expectations, assignment objectives, and project directions or procedures. Interviews can occur formally or informally both during and after the completion of an assignment.

**Task-Based Assessments** - These tasks or problems require students to review and organize information, make inferences, synthesize ideas, and design and execute a plan of action.

The teacher establishes the task parameters and identifies the criteria for evaluating students. When establishing those criteria, the teacher might consider questions such as the following: How well did the student clarify the problem and procedures? Did the student exhibit sophisticated problem-solving skills? Did the student take risks and consider atypical strategies and solutions? Evidence for the evaluation may come from a variety of sources—e.g., samples of preliminary and in-process student work (written notes, diagrams, sketches, models, etc.), anecdotal notes recorded by the teacher during the task, oral or written self-reports by students, interviews with students after completing the task, and, finally, any finished product. Videotaping or audiotaping could provide additional documentation of student progress relative to the task.

**Quizzes/Tests** - When constructed carefully, quizzes and tests may be appropriate for assessing student attainment of certain arts knowledge and skills. Teachers may use a variety of item formats, including matching, multiple choice, short answer, and extended essays. Effective test items can be written for assessing a range of cognitive knowledge and skills, from simpler (e.g., naming, listing, sorting, and identifying) to more complex (e.g., comparing and contrasting, analyzing, and synthesizing).

**Attitude Inventories** - Attitude inventories or surveys can provide information concerning changes in attitudes, behaviors, beliefs, values, and aspirations. Teachers may construct their own surveys or use existing inventories.

**Narrative Summaries** - Teachers can record descriptive narratives to summarize a student's progress throughout the course of instruction. These summaries may be generated from one or more of the previously described methods of assessment. For instance, information logged regularly in observational and anecdotal records could be combined with periodic reviews of portfolios to yield meaningful documentation of a student's development over time. Although this assessment technique is quite time-intensive, the narrative summary is one of the most valuable reflections of a student's intellectual, behavioral, and affective growth.

*When constructed carefully, quizzes and tests may be appropriate for assessing student attainment of certain arts knowledge and skills. Teachers may use a variety of item formats, including matching, multiple choice, short answer, and extended essays.*

*The selection, design, and use of assessment techniques should also be guided by considerations of validity, reliability, and objectivity.*

### Other Assessment Considerations

As noted earlier, the function or purpose of the assessment is a major factor guiding the choice and design of particular assessment techniques. Other considerations include previous staff development in assessment, the availability of resources (e.g., personnel, time, funds), the nature of the objectives being assessed, and the needs of the assessment audience. The strategies that are used should be those that are most appropriate to the total assessment context.

The selection, design, and use of assessment techniques should also be guided by considerations of validity, reliability, and objectivity—i.e., the extent to which the strategies will yield information that is relevant, accurate, and verifiable. To help ensure that assessments have these three characteristics, the following guidelines may prove helpful.<sup>12</sup>

- Assessment procedures should be fair to all students.
- Assessment tasks should adequately represent the range of objectives and standards that students are expected to achieve.
- The techniques used for assessment should be compatible with the approaches used for instruction.
- The criteria for making judgments about student responses should be clearly established.
- Judgments should be based on the results of multiple assessment techniques.
- The assessment strategies should be used on an ongoing basis.

Throughout this discussion, it has been assumed that arts educators and their students are active participants in the assessment process. In fact, assessment itself might best be viewed as a learning experience—an experience that encourages teachers and students to reflect on their classroom experiences and to share those reflections with others. When seen in that light, it becomes apparent that much of what goes on in arts classrooms every day involves assessment. Throughout a given class period, the teacher and students continually evaluate their own work and the work of others. The challenge for arts educators is to find ways to document their ongoing classroom activities in ways that provide systematic feedback about students and programs.

## Notes

<sup>6</sup>James A. Banks, "Multicultural Education: For Freedom's Sake," *Educational Leadership*, vol. 47, no. 4 (December 1991-January 1992).

<sup>7</sup>These definitions were provided by William H. Gay, based on his dissertation research at Ohio State University, 1976-1977.

<sup>8</sup>Adapted from the National Arts Education Accord published by the American Alliance for Theatre and Education, Music Educators National Conference, National Art Education Association, and National Dance Association (Reston, VA, 1991), p. 7.

<sup>9</sup>*Ibid.*, p. 7.

<sup>10</sup>The information in this chart is adapted from Wilson and Bumgarner, "The South Carolina Arts in Basic Curriculum and Target 2000 Arts Education Initiatives," p. 66.

<sup>11</sup>This list of assessment strategies and the accompanying descriptions are adapted from "Strategies for Evaluation" in *Model Learner Outcomes for Art Education*, Minnesota Department of Education, 1991.

<sup>12</sup>These guidelines are drawn from the following sources:

MacArthur Goodwin, "Student Achievement Assessment in the Arts: Existing Standards and Frameworks," paper presented at conference entitled *The Arts in American Schools: Setting a Research Agenda*, sponsored by the National Endowment for the Arts and the U.S. Department of Education, Annapolis, MD, 17-20 May 1992.

David Potter, S.C. Department of Education, presentation for the Visual and Performing Arts Curriculum Framework Writing Team, Columbia, SC, 6 March 1992.

Dennie Palmer Wolf and Nancy Pistone, *Taking Full Measure: Rethinking Assessment Through the Arts* (New York: College Entrance Examination Board, 1991), pp. 7-8.



## Chapter 3 - Scheduling, Staffing, and Teacher Preparation for Arts Programs

### Scheduling for Arts Education<sup>13</sup>

An effective arts program includes adequate instructional time in the arts for students at the elementary, middle, and high school levels. The program also allows students to participate in sequential, comprehensive study of each of the arts at some time during their school careers. At all levels, arts instruction is scheduled during the school day as an **integral part of the total school curriculum** rather than as an after school activity. The length of the school day should ensure that all students have opportunities to participate in arts courses. There should be sufficient flexibility within the total curriculum and within the school day to provide for a balanced arts program. The time allocation for the arts should allow students at each grade level to attain at least the learning outcomes that are identified in the four arts education frameworks.

At the **elementary school** level, every student should receive daily instruction in the arts; no less than fifteen percent of the instructional program of every student should be devoted to the study of dance, drama, music, and visual arts. Classes in the arts should have enrollments no larger than classes in other academic areas.

At the **middle and high school** levels, at least fifteen percent of the instructional program of every student should be devoted to the study of the arts. The school day should consist of at least eight periods so that students may elect a balanced program of required and elective courses. Every effort should be made to avoid scheduling single-section courses in the arts against single-section courses in other required subjects. Non-performance and non-studio classes (such as arts appreciation or arts history courses) should meet for a minimum of 90 class periods per year (e.g., five classes per week for a semester of 18 weeks) and should be no larger than the average class size for the school. Although exploratory courses devoted to specific topics within the arts may sometimes be appropriate, six to ten week courses are not suitable for comprehensive, sequential, arts instruction: such courses usually provide insufficient time for substantive learning in the arts.

*An effective arts program includes adequate instructional time in the arts for students at the elementary, middle, and high school levels.*



*The core of the program must be taught by a staff of certified arts educators in dance, drama, music, and visual arts....Arts educators must have adequate time for program development and planning on a daily basis.*

Secondary school students should be involved in organized study of the arts each year. Every high school should require at least one year of study in either dance, drama, music, or visual arts for graduation and should provide opportunities that encourage additional study in the arts for academic credit.

### **Staffing for Arts Education**

A quality arts program provides appropriate and adequate staff for arts instruction. The core of the program must be taught by a staff of certified arts educators in dance, drama, music, and visual arts.<sup>14</sup> The knowledge and skills possessed by a specially trained arts educator are essential for delivery of the arts education frameworks, as well as for further curricular development at the local level.

The number of certified arts educators should be sufficient to support an effective teacher-student ratio: 1 per 450 students in dance, 1 per 450 students in drama, 1 per 450 students in music, and 1 per 450 students in visual arts. Decisions made concerning the number of staff should also be guided by the curricular requirements in the arts.<sup>15</sup>

Arts educators must have adequate time for program development and planning on a daily basis. The daily schedule of every arts teacher should allow at least 60 minutes for preparation and evaluation. Sufficient travel time should be computed in the teaching load of arts teachers who must travel from school to school or room to room.<sup>16</sup> Arts educators who are responsible for general arts instruction at the elementary school level should teach no more than 250 minutes per day and have no more than five different preparations per day. The same is true for general arts educators at the middle and high school levels, with adjustments made for those who teach large classes or groups such as band or chorus.<sup>17</sup>

Any arts educator working with special education classes or with gifted and talented students must receive formal training in special education or gifted education and, for purposes of consultation, must have access to professionals in special education.

### **Teacher Preparation for Arts Education**

In an effective arts program, the arts are taught by certified arts educators who continue to participate in ongoing professional development. Quality pre-service and in-service programs in arts

education should be available. At both levels, programs should address the elements that are essential for comprehensive arts education—including curriculum planning, instruction, assessment, scheduling, staffing, instructional materials, facilities, and resources. With regard to curriculum planning and instruction, pre-service and in-service programs should promote an understanding of the four components of the arts curriculum—esthetic perception, creative expression, historical and cultural heritage, and esthetic valuing—and the acquisition of pedagogical skills needed for effective implementation of the curriculum.

### **Pre-Service Arts Education**

**Certified Arts Educators:** Teacher education programs must prepare arts educators to deliver comprehensive arts instruction based on the state frameworks. Coursework should address such issues as the essentials for quality arts programs, the instructional needs of diverse populations, and strategies for collaborating with other teachers (in the arts, as well as in other subject areas). Pre-service arts educators should have multiple opportunities, as individuals and in teams, to plan and implement instructional units that include the four components of the arts curriculum and that utilize various instructional approaches, assessment strategies, educational materials, and other resources. Throughout the teacher education program, there must be an emphasis on works of art that offer a balanced representation in terms of historical periods, styles, cultural and ethnic origins, and artist gender.

When teacher education programs in the arts are evaluated for effectiveness by accrediting agencies, the evaluation teams must consider the essentials for comprehensive arts education in their deliberations. Each team must determine whether the pre-service arts education program being evaluated adequately addresses those essentials within its courses of study.

**General Classroom Educators:** Students who are enrolled in early childhood and elementary education programs must also have adequate preparation in arts instruction through coursework that promotes an understanding of the state frameworks. These students should be provided with opportunities to engage in interdisciplinary collaborations as well. Prospective early childhood and elementary classroom teachers should have sufficient coursework in arts education to demonstrate basic competencies in dance, drama, music, and visual arts.

*Throughout the teacher education program, there must be an emphasis on works of art that offer a balanced representation in terms of historical periods, styles, cultural and ethnic origins, and artist gender.*

*A quality arts program ensures that appropriate in-service opportunities are available for educators in the arts and those in other subject areas.*

### **In-Service Arts Education**

Staff development (e.g., workshops, seminars, and credit courses) contributes to the personal and professional growth of educators in any subject area. A quality arts program ensures that appropriate in-service opportunities are available for educators in the arts and those in other subject areas. The design of these opportunities should be based on the assessed needs of the staff.

Staff development programs in the arts should address the elements needed for a quality arts program—e.g., a comprehensive and balanced curriculum, effective instructional and assessment strategies, adequate scheduling and staffing, careful selection of instructional materials and technology, proper design of facilities, and effective utilization of resources. In addition, in-service programs can provide information about current trends and issues in arts education.

Staff development programs in the arts can also help all educators (including administrators, staff, and teachers of subject areas other than the arts) become aware of and involved in the school arts program. Workshops, for example, can provide educators with the understandings and skills needed for collaborations within and across subject areas.

The task of facilitating staff development in the arts should rest with a district level coordinator who understands arts education. The staff development coordinator will find it helpful to utilize local resources such as community arts organizations, college arts programs, or professional artists (see p. 44-45). Arts educators should also participate in enrichment opportunities through professional meetings and workshops offered by state, regional, and national arts education associations and agencies (see the resources listed in the appendix).

### Notes

<sup>13</sup>Adapted from the National Arts Education Accord, pp. 4-5, 8. Guidelines regarding scheduling for each of the arts are available from AATE, MENC, NAEA, and NDA.

<sup>14</sup>This recommendation is consistent with the "Joint Statement on Certification in Arts Education" issued by the Ad Hoc Consortium of National Arts Education Associations, March 1992. For the most current information regarding dance certification, please contact the Office of Education Professions, South Carolina Department of Education.

<sup>15</sup>Information regarding special staffing considerations in each of the arts is available from AATE, MENC, NAEA, and NDA.

<sup>16</sup>National Arts Education Accord, p. 10.

<sup>17</sup>*Ibid.*, p. 8.

## Chapter 4 - Materials, Facilities, and Resources for Arts Programs

### Selection of Instructional Materials for Arts Education

In a quality arts program, students and teachers are provided with the variety of instructional materials needed for a thorough study of the arts. Those materials include textbooks, technology, supplies, equipment, and other supplemental materials such as manipulatives, videotaped performances, musical recordings, art prints, slides, and interactive video discs.<sup>18</sup> The materials must be furnished in quantities sufficient to maintain instruction in all of the arts classes. When textbooks are provided for classroom use, they are provided in conjunction with any supplementary materials that are required to sustain the textbook series (e.g., audiotaped recordings for a music series).

The textbooks and commercial educational materials adopted for quality arts programs incorporate the most current research in arts education and support the state curriculum framework. The works of art found in these materials reflect a variety of time periods and styles, cultural and ethnic diversity, and a gender balance. The materials are designed to appeal to teachers and students, to be developmentally appropriate for the intended student audience, and to make effective use of technology (such as instructional software and ongoing developments in media and computer arts).

The equipment for the arts program is of high quality and in good repair.<sup>19</sup> All equipment meets mandated safety standards and, as necessary, is adapted to the needs of students with handicaps. Faculty and students are instructed in the proper care and use of all materials, as well as in the health and safety standards inherent in the use of these materials and the human instrument.

There is an adequate budget for the purchase of consumable supplies and for the purchase, maintenance, and eventual replacement of non-consumable equipment. Arts educators must participate in decisions concerning the budget for materials and equipment.

Specific equipment needs for each of the arts are discussed in conjunction with facility requirements (see pp. 41-44).

*The textbooks and commercial educational materials adopted for quality arts programs incorporate the most current research in arts education and support the state curriculum framework.*

*A quality arts program allows students and teachers to work in a facility that is designed to meet the specific needs of the particular arts discipline (dance, drama, music, or visual arts)....In a quality arts program, appropriate exhibition and performance spaces are available and easily accessible.*

## Design of Facilities for Arts Programs<sup>20</sup>

A quality arts program allows students and teachers to work in a facility that is designed to meet the specific needs of the particular arts discipline (dance, drama, music, or visual arts). The needs and requirements for arts education facilities are as varied as the individual differences between schools, teachers, and curricula. Rooms and equipment must be specialized to accommodate the breadth of instruction and learning required by comprehensive arts education.

Although specialized facilities are required, some general guidelines apply to any arts education facility. Local, state, and federal safety guidelines must be followed in the design of the facilities. The instructional facilities must be large enough to safely and comfortably accommodate the largest group taught and, when appropriate, provide unobstructed space for physical movement. The facilities must also be accessible for students with physical handicaps. Other requirements for effective and safe instruction include suitable lighting and acoustical properties; proper temperature, humidity, and ventilation; appropriate flooring; and adequate electrical outlets.

In a quality arts program, appropriate exhibition and performance spaces are available and easily accessible. For performance purposes, there is an auditorium with good, adjustable acoustics, adequate lighting; and a large open stage that is adaptable to the varying needs of the performing arts.

The facilities for the arts program also include adequate, secured storage space (for instructional materials, works in progress, supplies, and equipment) and the means for environmentally sound waste-disposal. A work-office area (which includes a desk and chair, storage shelves or closet, and file cabinets) is provided for each arts educator. Each school maintains a library or resource center that contains a variety of instructional materials for the arts program, including books, periodicals, films, filmstrips, videotapes, sound recordings, computer software, and supplementary print materials.

Ultimately, the success of an arts program depends to a considerable degree on how much consideration is given to the design of the facility and how much money is available for designing or modifying the facility. Yet the responsibility for these issues is rarely in the hands of the arts educator. It is imperative for school administrators to involve art teachers in decisions concerning the design and budget for arts education facilities.

## Facilities and Equipment for Each of the Arts<sup>21</sup>

### Dance Programs

The facility for a quality dance program includes a large unobstructed space with proper flooring (preferably a sprung-laid wooden floor covered with an appropriate dance floor surface). Approximately 110 square feet of floor space per student is ideal.

The dance facility is equipped with a videocassette recorder and player and an adequate sound system which includes a record or compact disc player and an audiocassette player. The facility also includes a large chalkboard and adequate wall space (or bulletin boards) for visual displays and teaching aids. At the **middle and high school** levels only, the dance space is equipped with mirrors on one wall and barres on another (preferably the opposite) wall. An appropriate changing area is provided. In addition to these design requirements, the location of the dance facility permits immediate access to a telephone and a source of ice and first-aid supplies. Such access is crucial in the event of injury.

*The facility for a quality dance program includes a large unobstructed space with proper flooring (preferably a sprung-laid wooden floor covered with an appropriate dance floor surface). Approximately 110 square feet of floor space per student is ideal....The major requirements for effective, improvisational explorations in informal drama are 1) movement space and 2) acoustics.*

### Drama Programs<sup>22</sup>

**Informal Drama.** The major requirements for effective, improvisational explorations in informal drama are 1) movement space and 2) acoustics. On the elementary level, where informal drama begins with much creative movement, the use of a large, carpeted space allows for comfort and freedom of movement. Adequate space for other improvisational activities can be arranged in the classroom by moving chairs or desks into a semicircle for audience and performance interaction, grouping desks into learning centers for collaborative planning, or simply leaving a space for improvisations in the front or a corner of the classroom.

As improvisational activities become more advanced, participants benefit from more formal presentations of scenes by using a stage or performance space that is separated from the classroom audience. When the stage setting permits all of the participants in an improvisation to be on stage at one time, more effective performances and better sound and movement interaction are possible. Larger arenas such as gymnasiums usually detract from informal drama explorations.

Equipment and supply needs for informal drama are minimal. Many improvisations can be effective without any props, using pantomime to define characters and actions. In more advanced improvisational activities, minimal hand props, costumes, and set pieces can help the participants define space, setting, and



*For all performances, both actors and technicians must have adequate rehearsal time in the performance space so that stage personnel can acclimate to the needs of the play and the environment.*

character. Suggested materials for these activities include basic hand props (household items, school supplies, found objects, etc.), small costume pieces (masks, hats, scarves, belts, vests, pieces of fabric, etc.) and simple stage properties (chairs, small table, etc.). Sufficient space must be available for storing these materials.

**Formal Theatre.** Facility and equipment needs for formal theatre are more extensive. To facilitate performances in a traditional performance space (proscenium, thrust, or arena stage), equipment needs include both fresnal and ellipsoidal lighting arrangements, lighting gels and templates, light control board, and audio control board. Headsets are required for optimal communication among stage management personnel. If lighting and audio control boards are operated from the house, headsets that connect the stage area with the light and sound booth are essential.

In non-traditional performance spaces, the sound, lighting, and space needs of actors, stage crew, and audience require special attention. Portable light and sound control boards are available for use in traditional and alternative performance spaces.

For all performances, both actors and technicians must have adequate rehearsal time in the performance space so that stage personnel can acclimate to the needs of the play and the environment.

Supply needs for formal theatre (i.e., make up, scene, property, and costume needs) vary depending on the scope of each production. For instructional purposes, however, it is important to maintain a stock of basic theatre make up kits, carpentry and stagecraft tools, set construction materials, scene painting supplies, and basic property and set pieces. It is also necessary to provide adequate space for construction of scenery and storage of scenery pieces.

### **Music Programs**

The instructional setting (e.g., the grade level and the nature of the class or course) plays a large part in determining the specific facility and equipment needs for music education.<sup>23</sup> The following information addresses general considerations for designing and equipping music education facilities.

In a quality music program, each school has at least one room available solely for teaching general music. This room has appropriate acoustical, lighting, and ventilation properties and is larger than the regular classroom (at least 1.5 times the per-pupil space of the standard classroom). When choral or instrumental instruction are included in the curriculum, separate rooms are



provided in addition to the general music room. The music rooms are adjacent to one another, yet acoustically isolated from one another and from the rest of the school.

In addition, the music facilities are readily accessible to an auditorium stage. The stage is large and open and is adaptable to the needs of the performing arts. The auditorium is designed with good, adjustable acoustics for music and speech requirements; adequate, quiet lighting; and quiet mechanical systems.

Each room used for music instruction has a chalkboard with permanent staff lines, a chalkboard without lines, and large bulletin boards. Each room also has convenient access to a quality piano that is tuned at least twice a year, a sufficient number of music stands, portable risers, audiovisual equipment, and a quality sound reproduction system.

The instructional materials provided in each school include the following: at least two complete sets of general music textbooks and accompanying recordings (not more than six years old) for each grade level, an adequate library of music (which is increased annually) for each performing group, instruction books and supplementary materials for each student enrolled in instrumental music classes, appropriate rhythmic and melodic instruments, at least four autoharp-type instruments, and portable keyboards. Students enrolled in instrumental programs have access to instruments for their use. Additional instruments are provided for each large ensemble and for students who have difficulty purchasing instruments.

### Visual Arts Programs

Many activities besides the easily thought of drawing and painting will be carried on in the art room. The wide range of instructional activities is a primary consideration in the design of visual arts education facilities.<sup>24</sup> Each art room must have at least 55 square feet of work space per student (excluding storage and teacher workspace) and be designed to accommodate a variety of grouping arrangements (individual, small group, and large group). Separate areas are designated for the following purposes: (1) lecture and learning/resource centers, (2) drawing and painting, (3) ceramics, (4) graphic arts (e.g., photography, printmaking and computer graphics), (5) modeling and sculpture, (6) general crafts, and (7) display.

Each school has an adequate number of art rooms: at least one art room for every 400-500 elementary school students, one for every 450-500 middle school students, and one for every 500-600

*The wide range of instructional activities is a primary consideration in the design of visual arts education facilities.*

*A quality arts program makes full use of local resources by establishing links or partnerships with cultural institutions, arts organizations, college or university arts programs, businesses, civic groups, and individuals in the community....Community partnerships, for example, can build public advocacy and increase financial support for arts education.*

high school students. The art rooms are located on the ground floor adjacent to a service entrance, with a display space centrally located in the school. The location and design of the art rooms ensures a balance of natural and artificial lighting. Ample space is available for appropriate storage of materials, equipment, and student art work. Locked storage is required for materials which can be hazardous.

Adherence to safety guidelines throughout the art room is essential. Special attention must be given to proper ventilation of the kiln room and of areas used for printmaking, ceramics, and spraying. The kiln room, in particular, requires at least 45 square feet of space and venting to the outdoors. Ease of cleanup is another consideration for the art room. Each room includes an appropriately designed sink and surfaces (including counters and floor) which have readily cleanable, durable finishes.

A quality visual arts program provides sufficient materials, supplies, and equipment to enable students to meet the learning outcomes set forth in the state framework. Appropriate materials and equipment are available for each area of the art room—e.g., drawing boards, easels, sculpture stands, kiln, printing press, drying racks, weaving looms, and other specialized equipment. Audiovisual equipment (including slide and filmstrip projectors and screen) is also available. In addition, access to equipment such as video cameras, monitors, computers, graphics software, scanners, and laser printers permits teachers and students to adequately address technology in the visual arts program.

## Resources for Arts Education

### Local Resources for Arts Programs

A quality arts program makes full use of local resources by establishing links or partnerships with cultural institutions, arts organizations, college or university arts programs, businesses, civic groups, and individuals in the community. These resources can enhance and strengthen the school arts program and help make the arts central to the educational mission of the community. Community partnerships, for example, can build public advocacy and increase financial support for arts education. Since the arts themselves play an essential role in preserving and expanding the cultural, ethnic, and economic life of the community, such partnerships are beneficial to the community as well as the school arts program.

Examples of effective partnerships among schools, arts organizations, college and university arts programs, businesses, and individuals are provided below.

- Arts organizations and colleges offer a variety of services to schools, including consultation to arts educators, workshops for teachers and students, and the use of technology and other materials.
- Local arts organizations, civic groups, and businesses provide arts-related opportunities for students such as visits to arts exhibits and live performances, community space for student exhibits and performances, and apprenticeships or volunteer experiences that require skills in the arts.
- Through the Arts in Education (AIE) program, a professional artist offers workshops for teachers and the general public and serves as a mentor for arts students. The artist's work reflects, complements, and enriches the existing arts curriculum.

*In addition to local community resources, school arts programs have access to a number of resources throughout the state and nation.*

### **State and National Resources for Arts Programs**

In addition to local community resources, school arts programs have access to a number of resources throughout the state and nation. State resources include libraries, museums, state arts organizations and the state arts consultants in the Office of Education Design, South Carolina Department of Education. At the national level, the professional associations for dance, drama, music, and visual arts education serve as resources for state, district, and school arts personnel. A list of these resources is provided in the appendix.

### Notes

<sup>18</sup>According to the *Code of Laws of South Carolina, 1976* (Section 59-31-65), "State and local funds for the acquisition of textbooks in the public schools of this State may also be used to acquire instructional technology and other similar materials which have been approved by the State Board of Education. The procedures applicable to the use of these funds to acquire textbooks are also applicable to the acquisition of instructional technology and other similar materials."

<sup>19</sup>*National Arts Education Accord*, p. 9.

<sup>20</sup>*Ibid.*, adapted from p. 9.

<sup>21</sup>More information regarding facilities and equipment for dance, drama, music, and visual arts education is available from the professional associations.

<sup>22</sup>In this discussion, the facility and equipment needs for informal drama and formal theatre are discussed separately. See Chapter 6 for a discussion of these two distinct, but complementary, aspects of the curriculum for drama education.

<sup>23</sup>Specific recommendations concerning the facilities and equipment for music education are provided in *The School Music Program: Description and Standards, Second Edition* (Reston, VA: Music Educators National Conference, 1989).

<sup>24</sup>Specific recommendations concerning the facilities and equipment for visual arts education are provided in *Purposes, Principles, and Standards for School Art Programs* (Reston, VA: National Art Education Association, 1992) and in a guide published by Sheldon Laboratory Systems, in cooperation with NAEA, entitled *Educationally Correct Art Studios* (Sheldon/General Equipment Manufacturers, P.O. Box 836, Crystal Springs, MS 30959).

*South Carolina  
Visual and  
Performing Arts  
Curriculum Framework*

*Part II*

CHAPTER 5 - DANCE EDUCATION<sup>25</sup>

## Introduction

This chapter presents basic content from The South Carolina Framework for Dance Education.<sup>26</sup> The dance education framework was prepared for K-12 dance teachers in South Carolina schools. The information in the framework is purposefully detailed, and the materials are sequentially organized by age groups, in order to provide a maximum amount of assistance for teachers.

There are four major components in the dance education curriculum: aesthetic perception, creative process, dance heritage, and aesthetic valuing. These components are not intended to be mutually exclusive, nor are they all inclusive. The interrelatedness and integrity of the curriculum become evident when the suggested learning outcomes for each component are examined side by side.

Dance education integrates the kinesthetic-motor, cognitive, and affective domains. Each kinesthetic-motor response depends upon the personal value placed on the activity, in concert with the cognitive functioning level of the dance student. In order to make choreographic response to a task or problem, the student must first know and interpret the terminology used in the task parameters. The dance teacher sensitively integrates such cognitive factors with movement experiences and creative opportunities.

The creative process and aesthetic valuing components contain the dual perspective of process/product and creator-performer/observer. The process is as educationally significant as the product. Likewise, the roles of creator-performer and observer are both important. The dance teacher should plan for and teach the distinctions and similarities in these roles.

The sample learning outcomes in the complete framework should be used as a springboard for building lessons. Typically, these outcomes are sequenced within each item by grade level. However, the teacher will want to determine an appropriate sequence based on knowledge of the student's experience and capability. The dance education framework proposes the parameters for dance and is offered as a resource for all who share a love of dance and are dance educators.

<sup>25</sup>The South Carolina Department of Education is grateful to those school districts who permitted their staff/personnel to review materials and provide input during the development of this framework. The material was researched and organized by Dr. Joanne M. Lunt and Brenda McCutchen. Joanne M. Lunt, Ed.D., is currently a professor of dance, Department of Visual and Performing Arts, Winthrop College, Rock Hill, South Carolina. Brenda McCutchen, M.F.A., is a dance specialist who has worked extensively in the public schools of South Carolina.

<sup>26</sup>Copies of the complete dance education framework document are available from the Office of Education Design, South Carolina Department of Education.

**COMPONENT ONE**  
**Aesthetic Perception**

**GOALS:** To develop an awareness of the body as an instrument of expression.

To increase movement/dance vocabulary.

To promote functional and artistic use of the movement/dance elements: body, space, time, dynamics/effort.

## **AESTHETIC PERCEPTION - Multisensory Integration/Technique and Skills**

**Overview:** Aesthetic perception encompasses the range of experiences from awareness and exploration of movement potential to the analysis, selection and application of the Space, Time, Dynamics/Effort factors to create skilled and refined movement. These successful experiences are the foundation for a sensitive dance participant/observer and enhance self esteem.

### ***Sequential Overview:***

Students in K-2 are enriched in aesthetic perception through kinetic, visual and tactile experiences designed to explore movement in a variety of problems from awareness to consciously gaining control of one's movement.

Dance experiences in 3-5 are designed so that both refinement of basic skills and the range of space, time, dynamics effort factors is extended. Having the ability to control one's movement is expected, whether working alone or in a group.

### **CONTENT/SKILLS**

#### ***Body as Instrument***

#### **Grades K-2**

#### **Grades 3-5**

#### ***BODY AWARENESS, BODY ARTICULATION***

Explore, identify and move with variety. Learn important safety facts about alignment and moving the body.

Refine articulation of the body instrument utilizing kinesthetic sensation, centering work, and more specific anatomical focus.

#### ***BODY ACTIONS: AXIAL, LOCOMOTOR***

Demonstrate use of bending, stretching and other axial movements; travel using simple locomotor steps to include walk, run, hop, jump and leap.

Show expanded use of axial movement; experience collapsing, suspending, rising, falling; expand locomotor movements to include slide, skip, gallop.

#### ***BODY DESIGNS, DESIGN RELATIONSHIPS***

Explore making curved, linear, angular body designs.

Focus attention on making shapes that are two and three dimensional.

#### ***MOVING IN CONTROL***

Move in control using speed, weight transfer, balance, motor coordination.

Dance/move in control with others in designated space and time.

#### ***BUILDING SELF ESTEEM***

Successfully solve movement tasks and feel confident about being a dancer.

Experience movement activities that build self esteem and positive attitudes toward self and others in dance.

#### ***Space GENERAL/PERSONAL, RANGE***

Recognize and respect the differences between general and personal space while exploring range of movement possibilities.

Move in control, alone and with others, in general and personal space; extend the range of dance movements.

OBJECTIVES: The student will be able to:

- Demonstrate an understanding of the key elements of movement/dance vocabulary.
- Demonstrate an increased skill level in the use of the body in space, in time, and with dynamic fluency.
- Demonstrate increasing levels of coordination, balance, stamina, elevation and technique appropriate to age and development.
- Demonstrate kinesthetic awareness of the body in motion and in stillness.
- Demonstrate mastery of dance technique and expanded movement vocabulary, and appropriate multisensory integration.
- Demonstrate knowledge and use of anatomically and kinesiology sound movement principles for safety, efficiency, and longevity as a dancer.

In grades 6-12 students will refine dance technique skills through heightened kinesthetic awareness and kinesiological knowledge, and create dance studies using movement choices confidently and discriminantly.

#### Grades 6-8

Clearly articulate the total body movement instrument or any part both in expressive movement and in dance positions (such as turn out/parallel); gain mastery of movement technique.

Refine body actions and show modulations; combine simple and complex locomotor movements in sequences that are challenging.

Focus attention on shaping the body while responding to the movement of another person antiphonally; deepen the level of participation and commitment to quality movement.

Experience moving with body control and awareness through sequences and dance works.

Experience intrinsic satisfaction through successful dance studies and explorations.

Apply the requisite movement control and respect for other's space in creative work, in informal performance space "showings", and in clarifying movement range.

#### Grades 9-12

Develop a deep involvement with dance technique based on sound kinesiological principles.

Use the movement potential in adjectives, adverbs and verbs showing increased subtlety and texture; use locomotor movement in skillful and challenging combinations.

Refine sense of shaping one group of bodies in motion to clarify the intent of a dance.

Grow in ability to use the body as an instrument of expression.

Gain one's sense of personal worth through successful experience as a performer, creator, and dancer.

Compose long and short movement sequences using space and range sensitivity and clearly.



Grades K-2

Explore and distinguish among low, middle, high, forward, backward, curve, straight and zigzag levels, direction, and pathway while moving.

Grades 3-5

Consciously use movement transitions when creating and dancing phrases that use level and direction changes, and varied pathways.

**LEVEL, DIRECTION,  
PATHWAY****BODY DESIGN**

Recognize designs that are alike and not alike; experience shapes that are frozen, locomotor, axial; use two-dimensional design.

Incorporate the concepts of symmetry/asymmetry and negative and positive space in individual and small group creative work both as body design and shaped spatial patterns; focus attention on making shapes that are two and three dimensional.

**FOCUS**

Sustain concentration on the selected movement sequence or problem.

Use the eyes and body focus to clarify intent.

*Time***METER, TEMPO**

Recognize and move accurately to downbeat, duple and triple meter, and respond accurately to the concept of tempo.

Respond to internal and external tempo changes; create movement phrases that show ability to manipulate time and accent concepts.

**FORM, PHRASE**

Experience phrasing in dance and music; recognize the basic concepts of form (beginning, ending, repetition) in a dance phrase and in music.

Create phrases with beginning, middle, and ending; dance a study in the form of a round; recognize two and three part form in music; explore kinetic phrasing; create sequences/studies in varied forms.

*Dynamics/Effort***LABAN EFFORT ACTIONS,  
QUALITIES**

Recognize that movement done with different kinds of effort results in differences and contrasts in movement quality (e.g. strong, light, swing).

Use Laban's eight basic effort actions: flick, dab, punch, wring, press, slash, float, glide; experience the full range of dynamic qualities (e.g. sustained/percussive, collapse, suspended, swing).

**FLOW, DURATION**

Experience tight and loose movement, and long and short movement for kinesthetic feeling and cognitive understanding.

Differentiate the communication potential between sudden and sustained, bound and free movement.

**MOTIVATION**

Explore the motivation of movement of a body part (e.g. arm, leg) and for the total body.

Experience movement impulse, body parts leading as a means to motivate dance movements.

Grades 6-8

Apply correct kinesiological factors to shift weight/balance efficiently when changing level, direction, and pathway in creative, technique or performance work.

Design body shapes and pathways so each consciously relates to body shape/pathway of other people and/or objects in space; deepen commitment to quality movement design.

Show the difference between inward and outward focus in dance phrases.

Explore and apply the use of varying tempi with different body parts at the same time; perform movement phrases with more complex meters.

Identify and use such forms as AB, ABA, theme and variation, rondo in group compositions; combine breath phrasing with kinetic phrasing; explore free and organic form in composition and repertoire.

Integrate dynamic qualities and effort actions within movement phrases to clarify choreographic intent.

Apply concepts of inward and outward movement flow, bound and free flow, and concepts of duration to technique and effective creative/performance phrases.

Apply concepts of central (torso) and peripheral initiation for movement.

Grades 9-12

Discriminate among level, direction and pathway choices when designing studies and compositions.

Select body designs and shaped spaces/pathways so they clarify compositional intent.

Apply effective inward and outward focus in technique and performance.

Create phrases of movement that sensitively use tempo (rate of speed, duration), accent, and meter in unpredictable ways.

Develop phrases and dance studies, (solo, duet, group) in at least three designated forms.

Master the use of effort actions/quality/dynamics in original phrases or in performance opportunities.

Create conscious contrasts in movements by selecting and performing appropriate flow and duration contrasts.

Master the resultant energy flow from both central and distal motivation.

**COMPONENT TWO**  
*Process and Product*

**GOALS:** To express ideas, feelings, and images in dance through the creative process.

To apply choreographic tools and composition principles in evaluating dance works of self and others.

**CREATIVE PROCESS: PROCESS AND PRODUCT**

**Overview:** Creative Process includes gaining skill in using the tools as the creator of dance, recognizing and experiencing the necessity and the joy of exploration, and experimentation as prerequisite to composition, and the process of selecting the significant form, structure and aesthetic factors as a part of refining the product.

***Sequential Overview:***

Dance experiences in K-2 focus on awareness of varied stimuli, exploration of movement response and range; recognition of simple dance forms.

Students in grades 3-5 extend their movement range through focused improvisation; consciously go beyond imitative responses; create short studies that are distinctive and meet criteria for two-part form.

**CONTENT/SKILLS**

***Person and the Process***  
**EXPLORATION**  
**EXPERIMENTATION**

**Grades K-2**

Explore movement in response to stimuli; explore the elements of dance singly and combined to enrich the dance experience and process.

**Grades 3-5**

Experiment with movement in structured exploration sessions to refine and redefine the elements; include moving with stationary objects, matching or opposing verbal stimuli; creating self accompaniment simultaneously with movement; extend personal movement control limits with duration, range and dimension.

**COMPOSITION**  
**SELECT, FORMULATE**  
**CLARIFY, REFINE**

Clearly execute one's own movement patterns so they may be shared with others.

Select accompaniment, create and order movement appropriate for specific, simple composition studies; recognize the need for practice prior to presenting a complex dance or study.

**PERFORMANCE**  
**CLASSWORK/STUDIES**  
**WORKS IN PROGRESS**  
**FINISHED PIECE**

Show creative movement and dance patterns proudly to peers.

Share works in informal settings with clarity and pride following serious preparation and planning.

**Product**  
**FORM AND STRUCTURE**  
**PHRASE, STUDY, DANCE**  
**SOLO, DUET, GROUP**

Show awareness of the basic structure of beginning-middle-ending of personal work and that of others.

Apply the criteria for two-part form when working alone, in pairs, and in groups. Be sensitive to group dynamics and interaction.

**CHOREOGRAPHIC CRITERIA**  
**SELF EVALUATION**

Increase in awareness of general/personal space and improve ability to move safely (control) and freely within it.

Apply appropriate criteria and evaluate each dance study prior to showing for external evaluation; know when personal work is not up to par because of lack of commitment, patience and/or concentration.

**PEER/OTHER EVALUATION**

Serve as an informal peer evaluator, clearly responding to the assigned choreographic criteria; select factors in the work that are positive and meet the stated criteria.

**OBJECTIVES:** The student will be able to:

- Communicate personal feelings and ideas through movement with originality, individual style, and clarity.
- Experience the creative process in dance through experimentation, improvisation, selection, and synthesis.
- Use abstract imagery and environmental and sensory stimuli as sources for composing dances.
- Select and organize movement motifs, phrases and dance compositions for others in informal and performance settings.
- Apply choreographic criteria to assess works in progress and finished pieces of self and others.

In grades 6-8 the student will create more complex dance studies for small groups applying criteria for three-part form, rondo, and theme and variations; analyze and select movement for compositions that clarifies the intent aesthetically.

### Grades 6-8

Refine exploration skills; improvise alone and/or with others exploring texture, dynamics, range, and dimension extensions in response to problems with more than one component.

Consciously analyze overall form of selected accompaniment and use it sensitively; work alone and with others in selecting/refining space, time, dynamics/effort and body components while shaping the dance or study; accept suggestions openly for making a dance clear.

Recognize, and respond positively, that performance requires commitment and concentration from every dancer in order to have clarity of movement, and for the dancer to gain in self esteem and pride.

Consciously shape phrases, studies, and/or dance pieces to meet criteria for specific dance forms.

Practice continual self monitoring/evaluation of effective use of stage space, body design, time, effort/dynamics factors in choreography; recognize the reason for work being below par and work to improve commitment, patience and concentration.

As a peer evaluator, learn the intent of the choreographer and cultivate a sensitive way to identify effective and weak factors; as a choreographer recognize that there are different views as to what is acceptable in dance related to selected criteria.

In grades 9-12 the student will refine skills in choreography, with and without music accompaniment; establish the work ethic of willingness to evaluate, accept outside evaluation, and to rework compositions to improve clarity of intent.

### Grades 9-12

Increase in the ability and desire to move creatively and spontaneously; seek new sources for exploration and compositional stimuli (e.g. nature, abstract concepts/literature).

Compose a dance no less than three minutes in length, experiencing the total creative process including exploring, improvising, selecting, refining and responding to external and self evaluation in clarifying the piece.

Perform solo, duet and small group works with joy, pride and clarity in studio workshop and lecture demonstration settings as the culmination to appropriately organized rehearsals.

Select and structure the form of a dance piece so it is true to the idea/motivation; know personal attributes and weaknesses when choreographing and performing for/with a group of any size or alone; consider the impact to be achieved when casting dances.

Recognize habitual patterns of weakness and strength in choreography; work to make weaknesses become strengths; subject one's personal work to regular self evaluation using all choreographic criteria.

As a peer evaluator, make suggestions for clarifying the work of another dancer while realizing that the choreographer selects those items that are perceived to be of most help in clarifying intent; as a choreographer, value the discipline of choreographing and the necessary process of self evaluation and external evaluation in order to evolve an aesthetically sound dance work.

**COMPONENT THREE**  
*Historical and Cultural*

**GOALS:** To acquire knowledge of the historical and cultural significance of dance, and of the universality of the dance phenomenon, and to develop an awareness of the significance of dance for society.  
To acquire knowledge about the role of the dancer choreographer in society.

## **DANCE HERITAGE: HISTORICAL AND CULTURAL**

**Overview:** Through participation in a variety of dance styles, study of print and other visual media, students comprehend the cultural roots and differences in style, universal themes, significance of dance in society, and the means for preservation of dance.

***Sequential Overview:***

Students in K-2 gain awareness and recognize different dance styles, different purposes of dance, and different ways to preserve dance.

In grades 3-5 students increase skill repertoire to include beginning techniques in square and folk dance, jazz and tap; recognize characteristic music for different cultural dance styles; comprehend the importance of the tradition of dance in society.

**CONTENT/SKILLS**

***Spectrum of Roots and Styles***

**UNIVERSAL THEMES**

**Grades K-2**

Recognize that dances are different from each other, are about different things, and that dances are done to express special times and for special events.

**Grades 3-5**

Identify the important role of dance as a unifier and a means of communication throughout history; identify recurring themes.

**STYLE**

Discover the variety of dance styles (e.g. ballet, jazz, tap, modern, creative).

Recognize and explore the kinship of music and dance from diverse cultures while learning representative patterns and phrases from ethnic jazz, tap, folk and square dance.

**OTHER CONSIDERATIONS**

Recognize that dances are planned that use circles, lines, and free formations.

Know that dances of specific geographic origin have a very specific step vocabulary; perform clearly selected dance steps and phrases as a part of dances grouped for different age groups and for groups for varying size.

***Significance of Dance in Society***

**ROLE OF**

**CREATOR-PERFORMER**

Realize that the role of the dance creator and the performer are of equal importance.

Respect the uniqueness of each choreographer; distinguish the attributes of a good performer.

**PRESERVATION OF  
DANCE IN SOCIETY**

Recognize that there are different ways to learn about old and new dances.

Apply the experience of the transitory nature of dance to the need for preserving dance in permanent ways.

**OBJECTIVES:** The student will be able to:

- Understand that dance reflects, records, and shapes history and plays a role in every culture as a universal language.
- Become aware that dance takes many forms, is a valid form of expression for males and females, and can present and communicate ideas in many different ways.
- Demonstrate cultural and historical similarities and differences among dance forms.
- Demonstrate comprehension of a variety of dance styles and proficiency in executing more than one style.
- Recognize the role of the dancer in society as an expressive artist, entertainer, and creator of artistic values and accomplishments of civilization.
- Identify important dance innovators in past and contemporary cultures.
- Identify career related to dance in contemporary society.

In grades 6-8 students increase skill repertoire to include beginning techniques in square and folk dance, jazz and tap; recognize characteristic music and movement for different cultural dance styles; comprehend the significance of the tradition of dance in world cultures.

In grades 9-12 students will gain proficiency in selected techniques for folk art and theatre art forms; select and apply historically universal themes in creative and performance work; know the great works and great performers who have created the traditions of dance and shaped its history.

#### Grades 6-8

Compare historical dances from different time period and parts of the world with current American dances.

Refine skills in selected ethnic and folk art dance forms; demonstrate specific skills in tap, jazz, ballet, and non-western/western dance styles from around the world.

Analyze how time and place affects the dances of various cultures throughout history; experience a variety of cultures' dance expressions.

Discriminate among the factors that determine a good piece of choreograph, a good performer, and the merging of the two into a unique arts contributor.

Experience and discover strengths and weaknesses of the oral, and visual-kinesthetic means for preserving dances; comprehend the need to record dance tradition permanently.

#### Grades 9-12

Investigate why humans dance; analyze universal themes in lineage based and current society.

Demonstrate proficiency in the basic skills of selected folk and theatre dance forms.

Synthesize the interrelatedness of cultural values, geographic origin, climate, historical and political climate with the dances and other art forms from that period and place.

Analyze through history the special characteristics of noted choreographers and performers.

Cite examples of great works of dance, already preserved, through visual record, varied notation forms, and by other means of dance literature.

**COMPONENT FOUR**  
*Aesthetic Valuing*

**GOALS:** To appreciate the art of dance as a communication form, both as the participant and the observer.  
 To value respectively the choreographic process and the choreographic criteria.  
 To judge the quality of dance(s) by applying aesthetic principles and choreographic criteria.  
 To appreciate the relationship of the skill of the performer to the clarity of the performance.  
 To increase dance vocabulary and expressive language in discussing aesthetic valuing.

## **AESTHETIC VALUING**

**Overview:** The distinctions between the participant and observer and the process and the product are stressed to keep in proper perspective the importance of the role and impact of each on making judgments of the worth of dance.

### ***Sequential Overview:***

Students in K-2 dance find pleasure in their roles as creator, performer, and observer and recognize the basic differences.

In grades 3-5, students make responsible oral observations about movement and selected composition tools; apply commitment to rehearsing, performing and observing dance, and gain versatility with terminology.

### **CONTENT/SKILLS**

#### **Grades K-2**

#### **Grades 3-5**

#### ***Dance as Communication*** **PARTICIPANT/OBSERVER**

Enjoy dance both as a participant and as an observer.

Respect personal preferences of dancers for participating in specific dance styles and/or for observing dancers; value that people in both roles are needed for communication to occur; appreciate the phenomenon of dance as experienced by both dancer and audience.

#### ***Choreographic Process as Separate from the Choreographic Product*** **PROCESS/PRODUCT**

Gain respect for the ability to concentrate as creative work is developed, and when the product is observed.

Acknowledge and act on the necessity to experiment with various stimuli and to explore range of movement before selecting materials for a composition.

#### ***Judge the Aesthetic Quality*** **COMPOSITION PRINCIPLES** **CHOREOGRAPHIC CRITERIA**

Gain awareness of the need to select movement themes, accompaniment, and to develop that material so that it is consistent with the choreographic intent.

### **AESTHETIC FACTORS**

Experience and recognize a sense of simple unity and sequence in creating/dancing short phrases.

Apply factors such as contrast and variety in selecting and retaining dance material in a study.

#### ***Dance Vocabulary/Synthesis*** **AESTHETIC PERCEPTION** **CREATIVE PROCESS** **HISTORICAL AND** **CULTURAL** **HERITAGE**

Utilize correct terminology in discussion and respond accurately to selected space, time and dynamics terms.

Use correct dance vocabulary in brief oral and written work blending dance history, creative work, and folk forms.



OBJECTIVES: The student will be able to:

- Recognize the power of dance as nonverbal communication and creative expression, both as observer and participant.
- Appreciate the universality of dance and other art forms.
- Recognize the traditional great works of dance and their aesthetic values as creative milestones.
- Recognize the difference between the process and product.
- Recognize the necessity for commitment to a project by dancers and creators.
- Apply aesthetic principles and choreographic criteria to judge the quality of dance both as observer and internally as the creator/participant.
- Recognize the relationship between the level of choreographic expertise and the aesthetic sophistication of the dance.
- Make judgments about anatomical and performance factors basic to the technical and performance skill of the performer.
- Utilize accurate terminology when discussing the technical skill of the performer, and aesthetic principles and their application to dance works.
- Increase and use correct dance terminology and a variety of synonyms and reference points (historical/cultural) in the discussion of the aesthetics of dance.
- Develop a vocabulary for dance criticism related to the aesthetics of dance styles.

In grades 6-8 students will apply and analyze aesthetic factors for a group product; become aware of the importance of the individual to the group and the group to itself in the process and the product; formulate constructive suggestions.

Students in grades 9-12 continuously integrate as many aesthetic principles and factors as possible as the creator, performer, and/or observer; make succinct written and oral aesthetic judgments.

#### Grades 6-8

Experience the concept that the perception of dance is gained visually and kinesthetically by the observer, and kinesthetically by the participant; compare the phenomenon of the dance experience as choreographer, performer, and audience.

Identify that the planned and completed study/dance is the product and can be repeated in formal and informal settings.

Determine differences and similarities between various dance forms as an observer and choreographer; evaluate effectiveness of results of a dance.

Apply aesthetic criteria during roles both as observer and creator.

Use and respond correctly to specific technique terms for theatre art forms and folk art forms.

#### Grades 9-12

Use dance as a creative and communication tool for ideas, feelings, dramatic themes and social issues; as an observer, appreciate the power of dance as an expressive outlet; compare the phenomenon of dance from the perspective of critic, historian, educator, performer, and choreographer in various styles of dance.

Value the requisite mental, emotional, and physical commitment required in the total choreographic process from the idea to the refined product.

Analyze the use of aesthetic principles: unity, harmony, contrast, continuity, variety, sequence, transition, and climax in personal composition and that of others.

Value the knowledge that the aesthetic quality of a piece evolves through selection and sensitive interrelationship of aesthetic principles and components.

Through reading selected literature, increase the accurate use of specific technique vocabulary and the repertoire of synonyms/descriptors.



CHAPTER 6 - DRAMA EDUCATION<sup>27</sup>

## Introduction

This chapter presents basic content from The South Carolina Framework for Drama/Theatre Education.<sup>28</sup> The drama/theatre education framework was designed to provide educators with guidelines for developing curriculum based upon the needs of students in their individual school districts. The drama/theatre curriculum includes four major components: aesthetic perception, creative expression, drama/theatre heritage, and aesthetic valuing. For each component, the framework furnishes goals and objectives upon which to build sequential learning experiences for use: 1) in the theatre classroom, 2) during play rehearsal/performance, and 3) in classrooms where theatre is being used as a teaching tool when a trained practitioner is available as a resource person.

Drama and theatre education involve learning experiences which incorporate the personal development of individual students and lead to participation in, and appreciation of, making and viewing staged, dramatic works. Informal, improvisational activities, which are used to foster personal growth and to facilitate collaborative learning, are termed **informal drama**. Activities that focus on the development, rehearsal, and performance of plays are categorized as **formal theatre**.

The main element of informal drama is process--i.e., engaging students in activities that emphasize and heighten teamwork and collaboration skills, verbal skills, group problem-solving, and interpersonal communication through drama. Through this process, students are introduced to basic drama and theatre terms, such as character, character relationships, plot, conflict, resolution, setting, improvisation, audience, actor, playwright, director, and scene. The teacher relies heavily on the practice of side-coaching, guiding students verbally as improvisations and scenes are being performed.

Informal drama, also termed "creative dramatics," is based on improvisation, pantomime techniques, and creative movement. On the elementary level, informal drama can be used to introduce students to dramatic concepts and techniques while strengthening group process, individual participation and motivation, and creative thinking. At intermediate and advanced levels, the improvisational process in informal drama can be used to strengthen character motivation and relationships, insight into mood and theme, and plot sequence and strategies. Informal drama at these levels can also be used to add substance and meaning to the text and vision of a dramatic work.

At all levels, informal drama is used to broaden students' understanding of the collaborative process of the theatre experience. In other academic subject areas, informal drama can be used as a resource to extend understanding of lesson plans and for students' individual participation and development within the given subject area.

<sup>27</sup>The South Carolina Department of Education is indebted to the Iowa Department of Education and the American Alliance for Theatre and Education for granting permission to use their curriculum as a model for the development of this framework. The primary writers of the framework were Elbin Cleveland and Ralph Lawson. Elbin Cleveland is a professor of theatre, Department of Speech and Drama, University of South Carolina. Ralph Lawson is a drama/theatre teacher in the school district of Union County in South Carolina. The Department also acknowledges the assistance given by many teachers who reviewed the materials and provided input.

<sup>28</sup>Copies of the complete drama/theatre education framework document are available from the Office of Education Design, South Carolina Department of Education.

**Formal theatre** involves the study of all aspects of the art and the craft of the theatre arts discipline, including the study of dramatic texts, period, style and genre for acting, playwriting, design, and technical applications. These studies can be introduced at the elementary level, with extended concentration at the intermediate and advanced levels of drama education.

Formal theatre reflects the culmination of student experiences in drama into a prepared, rehearsed dramatic work. The presentational format of theatre underscores the relationship of actor and audience and relies on collaboration and shared imaginative concepts among directors, actors, designers, technicians, and stage crew. Presentations and performances may use traditional or non-traditional stage conventions, from heavy use of costumes, make-up, props, scenery, lighting, staging, scripting, and "blocking" to minimal and innovative use of these conventions.

Presentations may be performed in a wide array of performance spaces, depending upon conventions used, on textual content of the script, on directorial concepts, and on acting ensemble and audience needs. Formal theatre need not be dependent on traditional staging and performance spaces. Teachers should note that presentations for audiences can range from formal theatre performances to informal, more improvisational drama presentations of classroom work.

### Framework for Drama/Theatre Education Overview of the Drama/Theatre Framework

#### AESTHETIC PERCEPTION

**GOAL:** To develop understanding and appreciation of theatre concepts and the dramatic process.

- Objectives:**
1. Develop internal and external resources within the theatre process
  2. Understand dramatic concepts through artistic collaboration
    - A. Develop sensory perception
    - B. Understand use of imagination in playmaking and communication
    - C. Develop understanding of movement in the drama process
    - D. Explore use of language and recognize and develop voice for expression, thought and meaning
    - E. Expand interpersonal and communication skills and heighten understanding of self-concept

#### CREATIVE EXPRESSION

**GOAL:** To develop and expand communication skills, collaborative problemsolving, and modes for self expression through the drama process.

- Objectives:**
1. Expand verbal and non-verbal communication for expression
  2. Develop personal involvement and response through artistic collaboration
  3. Develop creative applications to interpret and express dramatic concepts
    - A. Develop and expand interpersonal skills and collaboration skills
    - B. Develop and expand skills for individual and group problem-solving
    - C. Explore dramatic concepts through improvisation
    - D. Explore methods and techniques for characterization
    - E. Apply dramatic concepts to play production and playwriting
    - F. Understand the role of directing in the theatre process
    - G. Understand and apply technical elements to theatre production
    - H. Recognize the functions of management in theatre production

**HISTORICAL AND CULTURAL THEATRE HERITAGE**

**GOAL:** To relate and understand the relevance, implications and consequences of theatre to its social, cultural and historical context.

- Objectives:**
1. Understand the role of theatre in different cultures and how theatre reflects, records and shapes the history of different cultures
  2. Become aware and understand different dramatic and literary themes, genres and theatre conventions among different cultures and time periods
  3. Appreciate different aesthetic values among individuals and cultures
  4. Understand how theatre imitates and exaggerates life, and understand the similarities and differences between theatre and life
    - A. Develop awareness of multicultural concepts, dramatic and literary genres, and theatre conventions
    - B. Compare and contrast theatre with life situations
    - C. Understand roles and careers for theatre

**AESTHETIC VALUING**

**GOAL:** To develop skills and information to form individual aesthetic judgements in the informal drama process and formal theatre presentations.

- Objectives:**
1. Respond to the collaborative process with informed, responsible and cooperative opinions and judgements
  2. Evaluate formal theatre experiences with an understanding of dramatic concepts and theatre conventions
  3. Utilize aesthetic judgements to develop, analyze, and improve all aspects of the drama process
    - A. Understand, analyze and respond to dramatic elements
    - B. Respond to and interpret diverse theatrical experiences
    - C. Explore the relationship between theatre and other art forms

**COMPONENT ONE**  
*Aesthetic Perception*

**GOAL:** To develop understanding and appreciation of theatre concepts and the dramatic process

**CONTENT/SKILLS**

**Develop sensory perception**

**Understand use of imagination in playmaking and communication**

**Develop understanding of movement in the drama process**

**Explore use of language, and recognize and develop voice for expression, thought and meaning**

**Expand interpersonal and communication skills, and heighten understanding of self-concept**

**GRADES K-2**

Identify the senses and explore sensory experiences in immediate surroundings; imitate gestures and sounds from different environments and emotions; identify and discuss feelings shared in dramatic play; recognize and understand motivation for different emotions.

Store images in the memory and express images through dramatic play and storytelling; imitate roles and experiences in life; respond to imagery imitated by others, use action and props to non-verbally portray objects, environments, characters; impersonate behavior patterns of people in dramatic activities.

Respond to verbal signals to move freely to varying rhythms and sounds; change movement direction, level, shape, size, speed; use action to respond to sounds, music, images, poetry; define space, characters and feelings through movement; develop body control in following directions; explore action to express thoughts, feelings and characters.

Imitate sounds and sound combinations to express mood, feeling, emotion; listen and respond to stories and dramatic activities; explore sound and speech for objects and characters; imitate voices and language of different people; use discussion freely to share ideas and reactions to dramatic activities; understand use of verbal and nonverbal communication.

Understand responsibility of body and voice in dramatic play and the value of cooperative participation; demonstrate respect for others' ideas and feelings; understand how individuals contribute in different ways; explore ways to share ideas effectively toward dramatic play; understand personal roles with interaction, listening, responding.

**OBJECTIVES:** Students will be able to:

- Develop internal and external resources within the theatre process
- Understand dramatic concepts through artistic collaboration

### GRADES 3-5

Recognize and discuss emotional consequences to specific actions; focus on details to develop action and response in dramatic activities; discuss emotions described in stories and scenes; understand sensory and emotional recall; define character relationships.

Communicate images through action, sound and language; react to imaginary objects; develop freedom of movement from one image to another; add descriptive detail to past experiences; improvise dramas based on experience and add fictional elements; re-enact scenes through varying perspectives; maintain character motivation.

Develop body control in following directions; expand use of pantomime to convey images and feelings; develop movement vocabulary; expand understanding of nonverbal communication in character and scene portrayal; understand how actions portray character traits and personality.

Understand roles of speaker and listener; expand enunciation and projection abilities; use detail to describe personal and dramatic experiences; understand how language reflects relationships with others; interact spontaneously and flexibly through discussion and scene enactment; understand use of pitch, stress and tempo to convey mood and characterization.

Share and accept ideas in planning, enacting and evaluating drama activities; react to feelings of self and others; examine and compare attitudes and values; take risks and set standards; demonstrate respect for decisions about problem solution and collaboration; understand how to focus on dramatic action on stage; develop audience etiquette skills; reflect on personal contributions.

### GRADES 6-9

Recognize and discuss individual differences in sensory perception and emotional states; understand importance of point-of-view in scene development and evaluation; explore psychological motivation to plot and character; discuss value of differing perceptions among individuals.

Respond to and build on ideas of others in improvisation; develop trust in one's intuition through spontaneous dramatic interaction; explore different methods to build and sustain characters; understand creative and collaborative roles in performing scenes; expand understanding of plot and scene movement and consistency.

Understand and explore facial expression and body movement to express character and mood; understand the impact of space and blocking; define movements to respond to other characters' actions and dialogue; understand importance of action and reaction in planning and enacting ensemble improvisations and scripted scenes.

Use language to represent self in relation to others; merge verbal and nonverbal aspects to motives of the role; express evaluation of dramatic activities to expanded specific criteria; expand scene dialogue with understanding of setting, situation and character; expand verbal adaptability and vocal expression in character development; understand components of voice mechanism.

Demonstrate roles of leader and follower; understand compromise and modify plans to solve problems; understand how to respond to criticism and to give positive criticism; become aware of and encourage the collaborative role of all participants; question and expand personal attitudes and values; acknowledge personal achievements, needs and areas for improvement.

**COMPONENT ONE**  
*Aesthetic Perception*

**CONTENT/SKILLS**

**Develop sensory perception**

**GRADES 10-12**

Expand interpretation of sensory perception as actor and viewer; explore interactive relationships among characters; recognize subtle emotional expressions which convey meaning; define resolution in terms of character transformation; discuss cultural and social attitudes.

**Understand use of imagination in playmaking and communication**

Respond with thought, feeling and character in group process with new ideas and acceptance of ideas; expand reactions to imaginary stimuli through scene work; understand scene and character motivation and transformations; discuss preparation and evaluation criteria.

**Develop understanding of movement in the drama process**

Practice physical warm-ups to develop relaxation, concentration, coordination, flexibility; understand use of energy and space concepts in ensemble work; select physical attributes and movement qualities of characters; use movement to interpret psychological motivation; develop a sense of blocking toward character relationships.

**Explore use of language and recognize and develop voice for expression, thought and meaning**

Expand use of language to define characters; understand vocal mechanism to project voice audibly, clearly, without strain; blend vocal and physical expression to interpret characters; incorporate point of view, attitudes and ideas into a personal frame of reference; discover connotative and denotative meanings of language in a dramatic text; expand extemporized dialogue; express abstract ideas and concepts regarding theatre.

**Expand interpersonal and communication skills, and heighten understanding of self-concept**

Understand importance of careful and thorough preparation; discover personal and artistic discipline required in the collaborative process; participate in a variety of audience/actor situations; evaluate theatre experiences with social and philosophical personal concerns.



## FORMAL THEATRE

**Specialized Acting**

Develop range of emotional expressions to portray complex characters; experiment with characterizations that present a variety of emotional demands; draw on and develop control in using personal sensory and emotional recall to create a character; demonstrate sensitivity to perceptions and characterizations of other actors; perceive and interpret the subtext of a play; demonstrate sensitivity to audience response.

Retrieve personal memories and recorded stories to apply to the process of characterization; understand use of images to lead from action to belief to feeling; use symbolic movements and gestures to explore characterization; use visual and kinesthetic imagery to physicalize characters; understand adaptation; observation, motivation, action and response in creating improvisations.

Execute a routine of warm-up exercises to prepare for performance; expand movement qualities and patterns for a specific and consistent character; execute stage business appropriate to character and circumstance; analyze text for historical, environmental, physical and emotional basis for character movement; explore posture and dance from different historical periods; understand importance of timing, action and response to character and scene development.

Expand language to reveal and communicate text and subtext; discover importance of rhythm of language in performance; use interpolation and extrapolation in reading and interpreting dramatic texts; expand extemporized dialogue governed by setting, situation, character; develop skills in linguistic aspects with vocal tone, timing, stress, posture, gesture, body positions, etc.; synthesize vocal techniques to create characters; explore selected foreign dialects and American regionalisms; evaluate strengths and weaknesses of own voice; interrelate own vocal skills with other actors.

Maintain artistic collaboration in rehearsal and in performance; understand how theatre and all art forms require discipline of craft; explore how artistic and social discipline leads to creative freedom; accept and apply direction; accept role of actor and ensemble members in hierarchical decision-making; observe protocol for handling properties, scenery, etc.; develop objectivity toward personal abilities and creative endeavors, listen and support fellow actors; enjoy audience response and use it to guide and improve performance; understand role of competition and collaboration as guides for personal development.

**Technical Theatre and Theatre Production**

Research scenes and scripts to incorporate sensory and emotional theatrical designs; discover methods to suggest season, time, period in settings, properties, sound, lighting, make-up and costume; explore ways to express mood through stagecraft; collaborate on a unified aesthetic perception of the performance envisioned; consider others' perceptions and emotional attitudes.

Adapt observable structures to imagined staged settings; retrieve personal memories to apply to shaping a theatrical environment; use images to lead from text to conceptualization to actualization; collaborate with others to evaluate specific performance needs; understand importance of audience response to images produced; explore technical applications to define mood, nuance, movement, character, style and genre.

Consider aesthetic and practical requirements of movement in stage designs; recognize movement needs of performers in designing floor plans, costumes and properties; analyze text for historical, environmental, physical and emotional basis for stage movement and design; understand scene shift demands and consider noise, time and space needs; apply safety and practical needs; contribute to stage composition and orchestration of action established by the director.

Learn technical and theatrical terminology and apply during crews, rehearsal and performance; develop collaboration skills with responsibility and sensitivity to language; explore how design elements compliment style and genre of the script; assess needs and design sound to clarify and enhance vocal expression of performers; consider acoustical potential and problems of performance spaces and modify vocal needs using sound equipment; design sound effects and performance music for a variety of script needs; convey mood through sound applications.

Understand collaborative aspect with all production and performance members toward the creative goal; accept and apply leadership responsibilities; accept roles of technicians, craftsmen and crew members in hierarchical decision-making; perform tasks with established safety regulations; observe protocol for handling sets, properties and strikes, etc.; understand artistic collaboration which leads to quality of expression; support others in their artistic efforts and contributions; strive for integrity of individual and group performance; set personal and group goals and standards.

**COMPONENT TWO**

*Creative Expression*

**GOAL:** To develop and expand communications skills, collaborative problem-solving and modes for self expression through the drama process

**CONTENT/SKILLS**

Develop and expand interpersonal skills and collaboration skills

Develop and expand skills for individual and group problem-solving

Explore and expand dramatic concepts through improvisation

Explore and expand methods and techniques for characterization

Apply dramatic concepts to play production and playwriting

Understand the role of directing in the theatre process

Understand and apply technical elements to the theatre process

**GRADES K-2**

Show thoughts and feelings through conversations with others in a variety of settings; understand oral messages received; gain attention in acceptable ways; recognize that others' needs are different; feel empathy and give encouragement to others; use impersonation in drama activities; experience both leader and follower roles; give attention and suggestions to performances and scenes; share ideas freely in planning and discussion.

Recognize problems in stories, scenes and character situations; identify how characters attempt to solve and resolve problems; discuss alternatives to resolutions and compare with real life situations; reflect on consequences to character's actions and decisions; enact character conflicts and define resolutions to problems.

Use movement and non-verbal action to identify who, where circumstances and consequences to actions; demonstrate transformation of objects, self and others; adapt scenes to define beginning, middle, end; respond to creative stimuli such as narrative, music, lights; improvise action and dialogue in group scenes; explore variations to an idea; develop scenes from stories and life experiences.

Assume roles through imitation; experiment with sound and movement to suggest character; use simple props and costumes to define character roles; discuss reasons for various characters' actions; explore ways to demonstrate character emotions, moods, abilities and physical characteristics; explore and perform different character traits of humans, animals and objects.

Create brief stories and tell and enact them; expand concepts of beginning, middle, end with conflict and resolution; determine main focus and theme of characters and scenes; demonstrate observations of people, places and things; imitate life experiences and imaginary scenes in dramatic play; dramatize various conflicts among characters and discuss and perform solutions.

Listen and respond to directions and side-coaching in dramatic activities; adapt to suggestions given to group work; encourage teamwork with group members; share movement, space and dialogue responsibility.

Distinguish between playing space and audience space; use objects for props and costumes; expand observations of sounds, environments, texture, color, space, body movement and facial expressions.



**OBJECTIVES: Students will be able to:**

- **Expand verbal and non-verbal communication for expressions**
- **Develop personal involvement and response through artistic collaboration**
- **Develop creative applications to interpret and express dramatic concepts**

**GRADES 3-5**

Demonstrate awareness of need to deal with competition and conflict; interact freely in more complex conversations; group improvisations and class discussions; experience leading a group in drama activities; demonstrate genuine feelings for the roles of others; act out the emotions and experiences of another person while maintaining personal identity.

Analyze problems considering cause and effect; discuss and determine alternatives in planning and performance of drama activities; determine relationship between action and consequence; encourage group participation; develop risk-taking and positive feedback.

Add substance and meaning to improvisations regarding theme, mood, character relationships and plot sequence; expand dialogue to communicate character, conflict and resolution; interpret given circumstances with detail and clarification; choose solutions to problems by exploring alternative endings; develop dramatizations based on a story or life experiences.

Expand observation skills in portraying physical and emotional attributes of characters; explore attitudes and values as part of characterization; discuss internal and external motivations for actions and feelings; use language appropriate for given characters and circumstances; expand vocal characteristics.

Identify logical connection of events in plots through cause and effect; focus on the development and resolution of dramatic problems and sequence of events; predict probable plot resolutions; explore alternative courses of actions to characters and plot sequence; distinguish differences among characters, actors, public figures in live theatre and television; explore character reactions in a variety of settings and situations.

Give suggestions and help others to participate and adapt to roles; adapt a story or real situation into improvised and scripted scenes; guide the action and character development of improvised and scripted scenes.

Alter playing space to create suitable environments; adapt available materials to make simple props and costumes; explore how to create sound effects; use minimal makeup to accept and alter facial features; understand collaborative role of production members.

**GRADES 6-9**

Balance personal needs with social responsibilities and requirement of the dramatic situation; share perceptions of self and others; express and deal with emotions as person and as character; constructively deal with competition and conflict; accept group decisions; assume leadership roles; understand need for ensemble playing in rehearsal and performance.

Enact consequences of a character's or group's decision; test feasibility of alternative solutions through improvisation; explore implications of actions and decision of characters; invent and enact logical and believable solutions to fictional and real life problems.

Demonstrate attitude changes and various viewpoints through role playing; confront various personal behaviors through role playing and role reversal; expand verbal and non-verbal character techniques; expand interpretation and add detail to characters, theme, plot movement and text; apply performance techniques in an improvisational theatre production.

Incorporate physical, emotional and social dimensions of characters; identify the objective of a character in a given scene; improvise language and action appropriate to characters' objectives and situations; discover characters' internal and external motivations for action; begin to create three-dimensional characters.

Write and perform scenes using dramatic form; recognize unique formal characteristics of the dramatic script including narrative description, internal views, thought processes, stage direction, action and dialogue; convert material from the narrative mode to the dramatic mode; practice writing dialogue which reveals character motivation, advances action, provides exposition, reveals social and psychological themes.

Understand role of director as collaborating artist with the playwright, actors, designers and technicians; as primary interpreter of the script; as creator of stage movement; as problem-solver and decision-maker; direct scenes with sensitivity to all participants.

Select specific scenic elements to represent a visual environment; use properties suitable to character and situation; use sound and lighting to focus attention and establish mood; use costumes and makeup suitable to character and situation.

**COMPONENT TWO**  
*Creative Expression*

**CONTENT/SKILLS**

Develop and expand interpersonal skills and collaboration skills

Develop and expand skills for individual and group problem-solving

Explore and expand dramatic concepts through improvisation

Explore and expand methods and techniques for characterization

Apply dramatic concepts to play production and playwriting

Understand the role of directing in the theatre process

Understand and apply technical elements to the theatre process

**GRADES 10-12**

Understand and encourage role of ensemble; examine and manage personal emotions as person and performer; accept and adjust to others' creative ideas; identify ways to improve interpersonal relationships as person and performer; participate in variety of public performances as audience member; examine interpersonal relationship among literary characters.

Explore resolutions to dramatic problems and evaluate consequences and implications; develop and use criteria to evaluate scenes and characters; develop intuitive, analytical and reflective evaluation for artistic choices; compare a variety of performance modes and settings.

Use improvisation as an approach to scripted material; improvise within defined styles with voice, action, gesture and subtext; understand audience role in improvisation; expand character relationships, plot action and literary theme through improvisation.

Expand analysis and interpretation in creating characters; identify main objectives, actions and obstacles; interpret dialogue with appropriate vocal qualities and techniques; improvise language and actions to define character objectives and situations; analyze text for physical, social and psychological dimensions; determine character function within the script.

Write and perform scenes and short plays integrating content and form; understand role of playwright as collaborating artist with director, actors, designers and technicians; compare conventions of theatre, film, radio, television and emerging technologies; evaluate plots for plays based on existing scripts, myths, stories, news events, life experiences; collaborate to develop original scenes developing character, human interaction, conflict and resolution.

Understanding role of director as maker of creative choices, as unifying force toward production, as a theatre educator; recognize director responsibility to the script, actors, designers, technicians and audience.

Explore processes for design, construction, acquisition and operation for scenery, properties, lighting, sound, costumes and makeup in theatre production.

## FORMAL THEATRE

**Specialized Acting**

Strive for ensemble in rehearsal and performance; expand examination of personal emotions as actor and as character; understand how trust affects actor communication; demonstrate skills in human interaction through careful adoption of selected roles; create a variety of role behaviors and feelings; participate in a variety of performances as actor and audience member; understand performer's relationship to management.

Incorporate personal resources into character and scene development; investigate real and fictional characters to solve problems; analyze texts through character perceptions and motivations; explore action and consequence to character and scene development; recognize duties and responsibilities of stage manager and relationship with actors.

Use improvisation to explore subtext, to sustain character and maintain spontaneity; to reveal inner conflicts, to understand plot sequence, themes and script movement; expand listening, response and evaluation skills as creative participant.

Analyze text to determine character function and relationships with others; expand interpretation of physical, social and psychological dimensions; use observation and emotional memory; identify various theories and methods of acting; understand relationship between stage configuration, script requirements and acting styles in different historical periods.

Compare and explore relationships among characters in a variety of plays; explore use of metaphors, themes and moods in scripts; write and perform dialogue with attention to subtext; collaborate in playwriting with attention to character motivation, dramatic problem, complication, climax, and resolution; understand functions of theatre unions and associations, agents, contracts and placement services.

Comprehend and respond to the directing process as an actor and artistic collaborator; distinguish the responsibility or creative choices between actor and director; clarify shared creative choices.

Understand how technical elements affect the actor; use imagery created by set, lighting and sound to reinforce character, convey emotion and enhance mood; use props, costumes and makeup to convey physical, emotional and psychological qualities of character.

**Technical Theatre and Theatre Production**

Strive for ensemble in technical production; understand relationship between management and the design and technical functions; accept and adjust to creative ideas of others; express ideas and opinions concerning planning and evaluation of technical and management designs and operations; assess potential technical and management solutions objectively; understand management relationship to performers, playwrights and directors.

Develop and use criteria to evaluate consequences of decisions made in design, production and management process; identify personal resources to help solve problems; expand skills of listening, observing, researching, coordinating, initiating and acting.

Improvise changes in scenery, costume, lighting, props and sound during technical design and rehearsal; improvise changes to funding, advertising and marketing with management designs and operations; adapt to unexpected events during production.

Design technical elements to highlight and enhance specific character needs, mood, movement, main objectives, actions and obstacles; explore a variety of stage conventions to suit script needs; design marketing, budgeting and advertising elements to highlight and enhance performance mood and needs; explore options for visual and psychological impact.

Contribute to original playwriting with design ideas and renditions; experiment with traditional and stylized design elements; analyze form and content of a script to apply technical and management concerns, needs and creative options; understand functions of theatre unions, agents, contracts, production and management rules and regulations, and playwright and director associations.

Understand the directing process and distinguish responsibility of creative choices among the collaborating artists; understand the hierarchical structure of responsibility with production and management.

Design technical and management elements suitable to production concept; accommodate actor and audience needs; explore finances for producing and maintaining a production, poster and program production, ticket sales; perform inventory of materials and propose budget and supply needs; understand marketing, public relations, audience services, fund raising, stagecrew, box office and house management duties.

**COMPONENT THREE**  
*Historical And Cultural Heritage*

**GOAL:** To relate and understand the relevance, implications and consequences of theatre to its social, cultural and historical context

**CONTENT/SKILLS**

**Develop awareness of multicultural concepts, dramatic and literary genres, and theatre conventions**

**Compare and contrast theatre with life situations**

**Understand roles and careers for theatre**

**GRADES K-2**

Use dramatic play to explore a variety of societal roles; appreciate differences among individuals and among different societies; understand that individuals express differing ideas and opinions; engage in dramatic activities in which characters from diverse cultures are prominent; use cultural artifacts in dramatic play; discuss ways in which all characters contribute to making a whole; demonstrate appreciation for differences in role characteristics.

Play out and discuss real life situations and fantasy situations; differentiate between life and fantasy; compare dramatic situations with personal and observed experiences; participate with others in creative play that imitates home and school life; invent scenes through creative play that express imaginative ideas, actions and characters; discuss observations of characters and actions portrayed.

Use role playing to develop awareness of a variety of social roles, occupations and behaviors; enact roles of family, school and community citizens; demonstrate positive attitudes toward important role of work in society; recognize self in relation to home, community, and world of work.

**OBJECTIVES:** Students will be able to:

- Understand the role of theatre in different cultures and how theatre reflects, records and shapes the history of different cultures
- Become aware and understand different dramatic and literary themes, genres and theatre conventions among different cultures and time periods
- Appreciate different aesthetic values among individuals and cultures
- Understand how theatre imitates and exaggerates life, and understand similarities and differences between theatre and life

### GRADES 3-5

Investigate why theatre is a time-honored art form; engage in dramatic activities in which many cultural groups are represented and which depict different historical times; enact scenes which involve diverse cultural characters and themes; play different roles from historical figures; become aware of appropriate settings, properties and costumes to illustrate cultural and historical differences.

Explore how theatre allows participants and audience to safely investigate emotions and behavior of individuals and society; define how situations and characters in drama are similar to those in life, and how they are different; identify characters by recognizing their behaviors; discuss reasons for character action, including social and cultural background, life situation and conflict; understand consequences of a character's behavior and actions and suggest alternative behavior; recognize how theatre permits exploration of human behavior despite cultural, ethnic, time and space differences.

Expand exploration of a variety of social roles and occupations, including theatre and other arts; demonstrate positive attitude toward important role of work in society; recognize personal contributions to everyday life and relationships; demonstrate appreciation of human achievement in the arts as a specified field of endeavor.

### GRADES 6-9

Explore motifs and themes in theatre; discover how theatrical heritage is preserved in dramatic texts, traditions and conventions; recognize universality of character, situation and motivation in theatre across cultures; recognize roles of women, ethnic groups, the aged and handicapped in dramatic literature as a reflection of the values of the society which produced the play; discover and recognize conflict as a dominant motif in theatre and dramatic literature; explore movement and dialogue of historical figures in different cultures.

Identify similar themes in stories, plays, television, film and real life; relate theatrical themes to personal experiences; explain how plays, television and film imitate life and exaggerate specific life aspects; explain how plays, television and film are different from real life; perform and define specific aspects of scripts and scenes which imitate life characters, situations and social conventions and attitudes.

Expand personal perspectives on how theatre reflects and shapes society; expand definition of the important role of work in society; define self in relation to home, school, community and world of work; expand appreciation of human achievement in the arts as a specific field of study and work; identify theatre as one of many available careers; become aware of different career roles in theatre; understand positive and negative aspects to career roles in theatre; become aware of factors to be considered in choosing a career in theatre.

**COMPONENT THREE**  
*Historical And Cultural Theatre Heritage*

**CONTENT/SKILLS**

**Develop awareness of multicultural concepts, dramatic and literary genres, and theatre conventions.**

**GRADES 10-12**

Explore theatre history through dramatic literature; identify ways in which theatre practitioners in different cultures and time periods have used motifs and themes which remain appropriate and prominent; identify theatre contributors of different cultures and historical periods; recognize that drama is a major form of literature and that some of the world's greatest writers have written for the stage; understand how theatrical expression is one index to the artistic and social values and accomplishments of civilization; explore character roles and settings depicted in dramatic historical literature.

**Compare and contrast theatre with life situations**

Reflect upon personal and universal meanings in theatre; identify motifs, symbols, and metaphors in theatrical activity and relate to personal experience; apply a definition of universality to the validity of the themes of plays read and seen; discuss differences in knowing and feeling that exist when performing and seeing a play.

**Understand roles and careers for theatre**

Explore in depth selected occupations in theatre; assess relationship of personal interests and abilities to selection of theater as a career; become familiar with the range of careers in theatre; define qualifications and skills required to enter various theatre occupations; explore various aspects of theatre production through classroom and out-of-classroom theatre activities.



## FORMAL THEATRE

**Specialized Acting**

Use cultural, social, historical and political aspects of theatre heritage to solve theatrical problems; recognize theatre as a potential cause of action in cultural history; accept theatre's capacity for societal and personal self-examination; examine dramatic texts for clues to accurate portrayal of cultural, social and political ideas and events; use research about the history of theatrical performances in order to perform dramatic texts; explore stage conventions and alternatives for performance space and action; understand established stage and action conventions appropriate to literary style and genre.

Use observations and experiences in life to understand theatrical environments and portrayals; view theatrical events as a reflection on social and psychological commentary; identify theatrical experiences which have made a significant difference in personal and social knowledge and feeling; employ aspects of personal experience in order to evaluate performance elements; merge factual and fictional elements to personal in personal involvement in performances.

Gain insight concerning discipline, knowledge and skills requisite for career preparation in theatre; recognize that theatre plays a dual role in the world of work: as a means of renewal and recreation and an occupational opportunity; recognize specialized areas of theatre available; understand relationship of curricular and co-curricular experiences to theatre career goals; assess feasibility and alternative career possibilities in theatre; understand post-secondary training for theatre.

**Technical Theatre and Theatre Production**

Understand production elements which dramatize different historical periods, social relevance, historical figures and cultural groups; explore appropriate settings, properties, costumes and makeup which illustrate cultural environments and historical periods; employ research to appropriately illustrate established stage and action conventions regarding style and genre; discover how theatrical heritage is preserved in dramatic texts, traditions and conventions; examine dramatic texts for clues to accurately depict the physical aspects of a production; research cultural, social and political aspects of a society in order to appropriately depict technical elements; recognize in performance the various issues of societal historical, political and cultural importance; understand the history and development of technical elements; research historical technical elements for potential solutions to current technical theatre problems.

Recognize and understand the differences in design and construction for life and for theatre; identify ways in which mastery of craft contributes to traditional and stylized theatrical modes; explore ways in which a theatrical community is comparable to family and group life; explore ways in which texts present problems comparable to life situations; understand how theatre design reflects the mood, emotion and social and cultural basis of different eras and societies.

Gain insight regarding discipline, knowledge and skills requisite for career preparation in theatre design, production and management; recognize that theatre plays a dual role in the world of work; as a means of renewal and recreation and an occupational opportunity; recognize specialized areas of theatre available; understand relationship of curricular and co-curricular experiences to theatre career goals; assess feasibility and alternative career possibilities in theatre; understand post-secondary training for theatre.

**COMPONENT FOUR**  
*Aesthetic Valuing*

**GOAL:** To develop skills and information to form individual aesthetic judgements in the informal drama process and to formal theatre presentations

**CONTENT/SKILLS**

**Understand and analyze  
dramatic elements**

**GRADES K-2**

Explore roles and environments in dramatic activities; listen and respond to stories, their characters and actions; identify subjects of stories; use pictures, simple props and costumes to define setting and character; use a variety of vocal and instrumental sounds to express character and feeling; participate in dramatic activities and discuss scenes performed; tell and re-tell stories with beginning, middle and end; recognize central ideas of scenes portrayed; discuss how dialogue is used to express ideas and feelings; express needs and differences between performance and audience spaces and responsibilities; discuss and encourage the collaborative nature of drama activities.

**Respond to and interpret diverse  
theatrical experiences**

Express physically and verbally what is noticed about drama activities and theatre events; recognize that the actor is different from the character portrayed; discuss the needs in transforming a space into a place for performance; identify characters most admired and most disliked; give reasons for choices characters make in performance; express emotions evoked by performance; describe appearance, action and purpose of characters seen and portrayed; give suggestions for alternatives in the action viewed and played; identify the most exciting and meaningful elements to scenes viewed and performed.

**Understand and explore the relationship  
between theatre and other art forms**

Discuss how sensory stimuli is basic to all art forms; explore manipulation of tools, media and techniques required to form art works; describe feelings aroused by attending to a variety of art forms; discuss similarities and differences among the art forms; explore other art forms used to motivate and comment upon dramatic activities; describe emotions evoked and ideas expressed dance, film, literature, music, theatre, architecture and visual art; identify symbols used in all forms.



**OBJECTIVES: Students will be able to:**

- Respond to the collaborative process with informed, responsible and cooperative opinions and judgements
- Evaluate formal theatre experiences with an understanding of dramatic concepts and theatre conventions
- Utilize aesthetic judgements to develop, analyze, and improve all aspects of the drama process

**GRADES 3-5**

Identify major dramatic questions, incidents and resolutions in stories and plays; share ideas regarding central themes and major focus of stories and plays; express spontaneous dialogue to reveal character and to advance action; discuss how sets, properties, lighting costume and makeup add to the feeling and mood of character and scenes; expand appreciation of the creative and collaborative process in theatre; discuss elements in dramatic activities that produce pleasure and dissatisfaction; discuss how character relationships are revealed through action and dialogue; expand suggestions and rationale for choices in planning and enacting scenes.

Share perceptions of theatre experiences and compare to drama activities explored in the classroom; discern moods and themes in plays viewed and scenes performed and discuss what dramatic and technical elements highlighted aspects of the plays and scenes; discuss how characters were portrayed, what motivated their actions and how dialogue was used to broaden their personalities; express viewpoints to character relationships and conflicts revealed; discuss staging, technical direction and blocking viewed and suggest alternatives from personal criteria.

Classify the different art elements that constitute a whole work; identify the symbol system of each art form; develop critical language in the comparison of creative processes used in various art forms; understand diverse artistic applications involved in theatre design and production.

**GRADES 6-9**

Discuss rising actions, climax, conclusion and denouement; express the central ideas of stories and plays in clear, concise statements; create and interpret dialogue appropriate to character and situation; expand use of sets, properties, lighting, costume and makeup in creating characters and scenes; investigate and compare different theatre genres; explore ways in which experiences with diverse theatre activities enrich artistic, intellectual, social and spiritual responses; discuss how the whole of an artistic experience is more than the sum of its parts; develop personal criteria for evaluating theatre experiences; share and understand others' criteria for evaluation.

Express how character traits are illustrated by dialogue and movement in performances viewed; discuss how themes are portrayed and highlighted throughout specific productions; discuss the believability of characters, scenes and plays; expand perceptions and personal criteria for evaluating theatre experiences; discuss plot structures and how characters move the action; express how character relationships relate to the conflict and resolution of the story.

Discuss how drama/theatre is aesthetic learning and how artistic skills assist aesthetic learning; describe and analyze the creative process that artists use in each of the art forms; discuss how to use creative processes and problem-solving strategies of art forms to develop aesthetic criteria; make decisions concerning structuring of elements of art forms based on aesthetic criteria; expand critical language skills for describing and evaluating the creative process and works of art; discuss how cultures possess different aesthetic values which affect art forms.

**COMPONENT FOUR**  
*Aesthetic Valuing*

**CONTENT/SKILLS**

**Understand and analyze  
dramatic elements**

**GRADES 10-12**

Discuss methods used to present themes; analyze and interpret dialogue for appropriateness to situation, style, period and characterization; analyze texts and determine visual elements of spectacle needed to convey author's intent; discuss theatrical conventions such as asides and soliloquies; explore a range of dramatic theatrical criticism; discuss how theatrical activity allows perception of the strengths and possibilities of human potential; discuss scenes and plays in terms of criticism studies and personal criteria established.

**Respond to and interpret diverse  
theatrical experiences**

Identify available theatre opportunities within education, the community and professionally; discuss aspects of theatrical collaboration and audience collaboration; differentiate between personal likes and dislikes and the aesthetic merits of theatrical productions; expand personal criteria to evaluate theatre experiences including intent, structure, effectiveness and worth.

**Understand and explore the relationship  
between theatre and other art forms**

Discuss how aesthetic learning involves artistic action which is dramatic in nature; recognize that images, sounds, movement and words are unique ways of presenting ideas and feelings which are manifested through theatre and all of the arts; use the symbol system of theatre and the other arts to develop metaphoric and symbolic thought; use theatre and the other arts to synthesize ideas and feelings concerning objective facts; draw legitimate connections between theatre and the other arts through careful analysis of similarities and differences; examine theatre as a synthesis of all of the arts.

## FORMAL THEATRE

Specialized Acting

Analyze and evaluate dramatic text as a basis for performance; make characterization decision based upon analysis of dramatic action; develop characters based on identification of themes and their relationships to plot and character development; analyze dialogue to add to characterization; incorporate setting and time into characterization; expand aesthetic criteria for making choices about performances; expand aesthetic criteria for evaluating performances by self and others.

Expand depth and scope of aesthetic judgement by experiencing theatre of diverse styles, modes and genres; analyze and evaluate live theatrical events as a participant; identify character motivation in theatre production; expand perceptions of the actor as a collaborating artist.

Blend appropriate elements of dance and movement into physicalization of a role; use appropriate elements of literature and internalized literary experiences to build an understanding of character motivation and the dramatic text as a whole; use elements of music and internalized musical experiences to develop vocal and physical characterization; use appropriate elements of the visual arts and internalized visual arts experiences to build an understanding of character motivation and to effect physical appearance of character; use appropriate elements of other disciplines such as social sciences and languages to create a role.

Technical Theatre and Theatre Production

Analyze and evaluate dramatic texts as a basis for technical theatre decisions; use theme, setting, time, literary style and genre; and analysis of character to make design decisions; identify themes and their relationships to plot and character development; analyze the way dialogue reveals theme, setting, time and character; expand aesthetic criteria for making choices about technical theatre, and for evaluating technical choices and products made by self and others; strive for consensus of interpretation regarding dramatic elements of a text as a basis for production; recognize that aesthetic choices govern the way in which dramatic elements are revealed through a production; recognize and appreciate that aesthetic responses to works of art may vary.

Explore ways which technical aspects enhance productions through diverse styles, modes and genres; recognize the relationship of character to makeup, costumes, sets, properties, etc.; recognize and discuss the choices of design elements used in each design area; recognize the demands of various theatre spaces on director, designer, actors and technicians; appraise the presentation in terms of believability, structure and performance qualities; discuss the differences between lasting and temporary work in theatre; suggest alternative strategies and solutions to the problems of production; recognize how theatre ritualizes life experiences; analyze and evaluate audience responses to productions.

Use appropriate elements of literature and internalize literary experiences to build an understanding of the historical and social characteristics needed to create the historical and social characteristics needed to create the environment for a production; use appropriate elements of the visual arts to design and execute a visual environment for a production which enhances the mood and theme of the dramatic text; use appropriate elements of music and internalized musical experiences to create a sound design; use appropriate elements of other disciplines such as science, math, architecture, fashion design and industrial technology in the creation of a visual environment; understand the principle of aesthetic distance; discuss importance of empathy in the creation of theatre art; discuss theatre as a synthesis of all of the arts.

CHAPTER 7 - MUSIC EDUCATION<sup>29</sup>

## Introduction

This chapter presents basic content from The South Carolina Framework for Music Education.<sup>30</sup> The music education framework was designed to assist music teachers and administrators in planning curriculum for music education in South Carolina. The curriculum model identifies four broad components or areas of study that should be present in all music education courses: aesthetic perception, creative expression, music heritage, and aesthetic valuing. Goals, objectives, and content skills are provided for each component.

All four components of the music curriculum are essential for a complete music education. When planning and implementing the music program, teachers must avoid focusing on any one component. Instead, music educators must seek to develop holistic, integrated music curricula for their schools.

Teachers, administrators, students, parents, and community members know their expectations for the school music program. The local school district music curriculum committee should bring the local expectations and the framework recommendations together in a compatible manner. Thus, local priorities can be realized while ensuring a music education that addresses the essential content skills outlined for each component.

Music educators should note that this chapter presents an overview and basic framework for music education. While this framework includes curricular goals, objectives, and content skills for grade level clusters (K-2, 3-5, 6-8/7-9, and 9-12), it does not address specific areas of music education such as band, orchestra, keyboard, and choral music. Curricular expectations for those areas can be found in the complete music education framework document.

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<sup>29</sup>Published in 1987, this framework was the result of the work of the State Music Consultant, a large number of South Carolina educators, and a Statewide Curriculum Committee. The South Carolina Department of Education appreciates the cooperation of the Education Departments of California, Florida, Georgia, Minnesota, and Ohio for granting permission to use their curriculum publications in preparing the music education framework.

<sup>30</sup>Copies of the complete music education framework document are available from the Office of Education Design, South Carolina Department of Education.

Overview of the Music Framework

**Component One: Aesthetic Perception - Concept Development**

- Grades K-2 Students will experience a wide variety of sound sources, recorded music and live performances. Students will talk about their experiences.
- Grades 3-5 Students will participate in a wide variety of musical experiences and use concepts learned about sound/music to describe their feeling.
- Grades 6-8 Students will continue to refine their aesthetic perception by participating in, selecting, enjoying and analyzing musical works.
- Grades 9-12 Students will develop understanding of the concepts of music that serve as building blocks for future development of aesthetic judgment.

**Component Two: Creative Expression - Skills Development**

- Grades K-2 Musical expression requires development of technical skills. During the K-2 years, students become involved in experiences that develop an awareness of singing, playing, creating, moving and listening to music.
- Grades 3-5 Continued development of music expression is encouraged. Students will sing and play instruments from written notation and create their own notation system. They will be encouraged to improvise and create sound collages. Some will begin formal instrumental studies. Information on careers in music will be introduced.
- Grade 6-8 Students will broaden their interest in music studies as well as pursue personal interest in band, orchestra or chorus. Singing, playing, creating and listening experiences will be broadened to include a wide range of musical media, form and style. Greater accuracy, facility and clarity will be required. Students will continue to develop knowledge about careers in music.
- Grades 9-12 Students will develop special interest areas of singing, playing instruments, composing, conducting or listening. Some will consider careers in one or more areas of music.

**Component Three: Music Heritage - Historical and Cultural**

- Grades K-2 The students become aware that music reflects many cultural and ethnic backgrounds, takes many forms, has a place in history and is reflected personally in their background.

- Grades 3-5 The students relate their cultural and musical backgrounds to that of other students. Become aware that historical settings influence musical form and style. Recognize a variety of musical forms and styles.
- Grades 6-8 The students recognize the relationships between music and its cultural heritage as well as how this relationship has influenced the music's form.
- Grades 9-12 The students compare and analyze the effect of social, ethnic and cultural influences on music. Students are able to classify music as to historical period.

**Component Four: Aesthetic Valuing - Application of Knowledge and Skills**

- Grades K-2 As students expand their musical knowledge, they begin to make choices from a variety of aesthetic options. Classroom experiences provide the basis for making informed judgments.
- Grades 3-5 Through interactions with a variety of music experiences, students begin to identify styles and forms of music as well as recognize that music is a part of many special occasions. Opportunities are provided for students to analyze, compare and search for relationships as a means for learning to make informed judgments.
- Grades 6-8 Using their knowledge of the elements of music, style characteristics of various periods and an historical perspective, students will have a variety of opportunities to make comparative judgments about music they hear, play or create. These experiences will serve to enhance their ability to make informed aesthetic judgments.
- Grades 9-12 Students at this level will continue to develop their ability to make aesthetic judgments. Opportunities will be provided for students to choose music to listen to, perform or create and to defend their choice using their knowledge and understanding of the elements, style, form and cultural heritage of the music selected.



# COMPONENT ONE

## Aesthetic Perception

### Concept Development

- Goals:
- To develop sensitivity to the expressive qualities of music.
  - To increase aural awareness.
  - To encourage musical responsiveness, involvement, and discrimination.
  - To promote understanding of the nature and structure of music.

#### CONTENT SKILLS SOUND GENERATIONS

#### SOUND MODIFICATIONS

#### PITCH

#### RHYTHM

#### HARMONY/TEXTURE

#### FORM

#### TEMPO

#### DYNAMICS

#### TIMBRE

#### GRADES K-2

Experience sounds from a variety of sources.

Experience various methods of changing sounds.

Discriminate between high and low; identify pitch direction with body movements. Match pitches in vocal range. Locate high/low sounds on pitched instruments. Identify melodic direction as up, down, or repeat. Recognize contrast of major and minor tonalities.

Recognize steady beat/no beat. Respond to accents and changing meters. Determine if music moves in twos or threes. Identify repeated rhythm patterns. Distinguish between steady beat and melodic rhythm. Perceive differences in even and uneven, long and short rhythmic durations.

Recognize the difference in melody alone and melody with accompaniment. Recognize a round. Recognize chord changes in an accompaniment. Recognize thick/thin texture.

Recognize musical phrases and phrase endings. Show awareness of simple cadences. Recognize introduction. Recognize and identify sections of music as same/different.

Identify speed of music as fast/slow, getting faster/slower. Describe tempo in own words.

Describe music's volume level in own words.

Identify the vocal sounds of children and adults. Differentiate between solo and group singing. Recognize and identify folk instruments, classroom instruments and selected orchestral instruments. Group instruments by sound and sight. Distinguish between electronic sounds and traditional instrument sounds.

#### GRADES 3-5

Describe how sounds are made with the voice, instruments and non-musical objects.

Identify the way a sound is altered.

Discriminate between high and low; identify pitch directions with symbols. Match pitches in vocal range. Identify high and low from notation. Identify melodic direction as repeats, skips, steps. Discriminate between major and pentatonic scales.

Identify steady beat in musical examples. Recognize relationship of accents to meter. Recognize difference between duple and triple meter. Identify ostinati patterns. Distinguish between steady beat and melodic rhythm. Perceive the presence of simple syncopations.

Sing or play a given ostinato. Identify 2 part rounds. Recognize when chord changes occur. Recognize a descant or counter melody. Identify monophonic and homophonic textures.

Recognize repetitions of a phrase. Recognize introduction, interlude, and simple cadence. Define variation in music. Identify simple forms (AB, ABA). Recognize melodic sequences.

Identify tempo markings. Identify common musical terms related to tempo.

Identify common musical terms related to volume levels.

Identify vocal sound as treble or bass. Identify part singing with/without accompaniment. Expand knowledge of all folk instruments, orchestral and band instruments. Classify instruments according to traditional families. Recognize electronic sounds in commercial settings. Identify sounds produced by a synthesizer.

Objectives: The student will:

- Demonstrate an understanding of how sound is produced and modified.
- Demonstrate an understanding of the elements of music.
- Demonstrate an understanding of the structure and form of music.
- Demonstrate understandings that will lead to the effective use of written notation.

#### GRADES 6-8/7-9

Use sound production method to categorize sounds.

Analyze factors which cause sound to change.

Discriminate between high and low and identify pitch direction with music symbols and terms. Match pitches in vocal range and adjust for accurate tuning. Read melodic patterns. Identify melodic intervals of unison, octave, third, fifth. Distinguish between major/minor scales.

Identify beat in an accompaniment. Recognize changes in meter by sight and sound. Recognize differences between simple and compound meter. Identify ostinati with complex texture. Recognize and identify syncopations in a rhythmic phrase.

Identify from notation melody with accompaniment. Identify 2, 3, 4 part rounds. Predict chord changes. Identify key changes. Identify tonal and atonal compositions. Distinguish compositions with/without descant. Identify polyphonic, homophonic and monophonic textures.

Recognize changes in phrases altered in rhythm and texture. Recognize a coda. Recognize variations in melodies as they occur. Identify more complex forms. Recognize sequence in melody.

Recognize tempo changes as they occur in a composition. Expand vocabulary of musical terms related to tempo.

Recognize degrees of dynamic level. Identify common electronic terms relative to dynamics.

Differentiate between soprano, alto, tenor and bass vocal sounds. Identify combinations of vocal sounds. Identify instrumental sounds as they relate to styles and use in various ensembles. Recognize major ensemble groupings. Recognize electronic sounds in commercial settings. Identify sounds produced by a synthesizer.

#### GRADES 9-12

Develop an understanding of the science of sound. Relate sound modifications to the science of sound.

Discriminate between high and low and identify pitch direction with music symbols and terms. Match pitches in vocal range and adjust for accurate intonation. Read and write melody. Identify melodic intervals of second, sixth, seventh. Describe relationship between major/minor scales.

Differentiate between underlying beat of melody and beat in accompaniment. Distinguish between regular, irregular and polymetric meters by sight and sound. Identify compound and simple meter by sight and sound. Identify ostinati with more complex textures. Identify more complicated syncopated rhythms.

Compose an ostinato accompaniment to a given melody. Recognize when modulation occurs. Differentiate between tonal and atonal compositions. Distinguish between compositions with/without descant. Differentiate between textures.

Recognize phrases altered by improvisations. Identify like/unlike phrases by sight and sound. Recognize when variations occur in rhythm, harmony or tempo of a composition. Identify more complex forms. Recognize more complex sequences.

Recognize variations within phrases. Expand vocabulary through appropriate applications; analyze how composers and performers use tempo.

Recognize subtle dynamic shadings; analyze how composers and performers use dynamics.

Recognize SATB vocal sounds in various periods/styles of music. Expand previous learning to include various forms and periods of music. Recognize by sight and sound instruments used in various large and small ensembles. Distinguish by sight and sound major smaller instrumental ensembles and various ethnic groups. Expand knowledge of electronic sounds including synthesizer and computer interface.



**COMPONENT TWO**  
*Creative Expression*  
*Skills Development*

**Goals:** To become sensitive to the expressive qualities of musical sounds.  
 To develop musical responsiveness, involvement and discrimination.  
 To develop skills necessary to become capable and intelligent performers, creators and consumers of music.

**CONTENT/SKILLS**  
**SINGING**

**GRADES K-2**

Differentiate between singing/speaking voice. Sing simple rounds, descants and ostinati patterns in limited range with accompaniment.

**GRADES 3-5**

Sing in tune alone or with a group using clear, free tone and correct breath support. Sing familiar songs based on major and minor scales. Sing rounds, partner songs or simple two part songs by rote. Begin choral music study.

**PLAYING**

Play simple rhythm instrument with steady beat. Play simple melodies by number notation.

Play simple pitch patterns on melodic instruments. Play simple step-wise melodies up, down, or same, based on major and minor scales. Begin string instrument study.

**MOVEMENT**

Is aware that movement involves use of space, use of energy, use of time. Walk, run, jump, clap, etc., to music freely and as directed. Demonstrate pulse of music with movement.

Combine elements of space, energy, and time into dance. Express self through body movement from various cultures. Conduct duple and triple meter. Use body to represent melodic contour.

**READING AND WRITING MUSIC**

Recognize the relationship between the musical score and the sound produced. Create symbols to notate musical sounds.

Interpret basic notational symbols for rhythm and melodic contour. Notate a musical phrase with standard notation or create an original notation system.

**CREATING**

Create simple melodies often while at play. Develop an "answer" phrase by singing a response to a musical "question". Create sound patterns with the body, the voice, or with instruments. Create an original melody for existing lyrics. Plan and arrange a short series of sounds to express an idea. Recognize that music is a life vocation and that musicians work like other occupations.

Create "answers" to unfinished melodic phrases by singing and playing on classroom instruments. Improvise songs and accompaniments to physical movement. Create a simple melodic phrase. Arrange a series of short sound collages. Become aware of potential career choices in music.

**LISTENING**

Listen attentively to a selected repertoire of music. Use musical terms and concepts to express thoughts about music. Practice basic audience and performance etiquette.

Listen attentively to an expanded repertoire of music. Identify aurally orchestral instruments, vocal types, form and style of music. Identify, by listening, a basic repertoire of standard orchestral and vocal compositions. Practice basic audience and performance etiquette. Recognize purpose of a printed program.

Objectives: The student will:

- Listen to music attentively and respond appropriately.
- Perform music using a variety of sound sources.
- Communicate musical ideas effectively through the use of notation.
- Demonstrate ability to develop and communicate original musical ideas.

#### GRADES 6-8/7-9

Sing accurately and independently; develop an understanding and awareness of head and chest tones. Sing more difficult songs based on pentatonic, major/minor scales with accidentals and key changes. Sing on 3 or more parts. Begin/continue vocal music study. Begin/continue choral music study.

Play an accompaniment on guitar, autoharp, etc. Play extended melodies with skips based on major, minor and pentatonic scales. Begin band/string study.

Is aware of the relationship of space to time and energy; the relationship of energy to time and space; the relationship of time to energy and space. Participates in folk dances of local cultural heritage. Conduct duple, triple and quadruple. Create dance patterns to show form.

Read individual part and be aware of other parts. Write short, given melodic phrase in standard notation.

Make alterations and variations in existing songs. Utilize diverse sound sources to improvise or compose. Create and notate a more complex phrase of music. Create a sound collage using traditional and non-traditional instruments. Continue to develop awareness of careers in music.

Use correct terminology to discuss the characteristics of a work. Describe stylistic characteristics of musical samples. Respond appropriately with correct etiquette in a variety of concert situations.

#### GRADES 9-12

Sing accurately an appropriate part in an ensemble with/without accompaniment. Sing more complex songs. Sing in groups of 4 or more parts. Continue to develop vocal/choral proficiency.

Play at least 3 chords on guitar, string, or keyboard instrument. Play extended melodies requiring greater proficiency based on major, minor and pentatonic scales. Continue to develop instrumental proficiency.

Expand awareness of the relationship of space to time and energy. Develop awareness of forms of dance developed by combining energy, time and space. Is aware that rhythm is the basis for dance compositions. Respond to musical patterns. Conduct simple and compound meters. Develop knowledge of creative dance components and express self in traditional and non-traditional music.

Read and perform individual parts in a multiple part composition. Write a longer, given melodic phrase in standard notation.

Improvise on a familiar tune using a chosen performance medium. Improvise rhythmic and harmonic accompaniments to recorded music. Compose and notate a musical phrase with harmony or chord symbols. Create and graphically notate an improvised sound piece that includes electronic sounds. Expand awareness of careers in music.

Listen critically to own performance. Give attention to longer compositions. Analyze, compare and contrast music from a variety of styles and periods. Use appropriate vocabulary to discuss music heard. Recognize conductor's cues to the audience for silence and applause.

**COMPONENT THREE**  
*Musical Heritage*  
*Historical and Cultural*

**Goal:** To develop awareness and demonstrate knowledge of the styles, idioms, performance media and purposes of musics that are part of our multicultural heritage.

**CONTENT/SKILLS**  
**PERSONAL HERI-**  
**TAGE**

**GRADES K-2**

Become aware that music is a part of and a reflection of many cultures and ethnic groups.

**GRADES 3-5**

Sing, play, and listen to music of own ethnic and cultural group as well as that of others.

**MUSICAL HERI-**  
**TAGE**

Recognize that music comes from different places and that different cultures use musical elements in distinct ways.

Recognize differences between musical examples of various cultures.

**SOCIAL AND**  
**HISTORICAL**  
**HERITAGE**

Become aware of purposes of music. Become familiar with well known compositions for voice, orchestra, solo instruments and ensembles. Listen to music of both "classical" and "modern" styles. Become acquainted with compositions by American composers. Recognize that music can belong to a different time. Be aware of the contrasting musical sounds of "classical" and "popular" music. Begin to demonstrate an awareness of musical qualities by describing music. Develop some familiarity with small forms.

Discuss the purposes of music. Become aware that the function of music dictates style and form. Become familiar with well known compositions associated with stories. Listen to compositions by traditional composers from "classical" and "modern" periods. Become acquainted with compositions by contemporary American composers. Recognize that music can be associated with general historical periods and other art forms. Distinguish between "classical" and "popular" music. Demonstrate awareness of musical qualities by applying an understanding of musical concepts from historical periods. Continue to expand awareness of forms.

Objectives: The student will:

- Identify and become familiar with their own musical heritage.
- Identify some of the expressive elements in the music of different cultures and ethnic groups.
- Describe some of the social and historical situations that have influenced the composition, style, selection and performance of music.

#### GRADES 6-8/7-9

Relate events of own musical heritage to the past.

Associate music of various ethnic groups with their origin.

Recognize/analyze how the purpose of music affects the character of music. Recognize the relationship between music's form and style and its function. Continue to expand familiarity with standard repertoire of musical compositions. Differentiate among works of American composers of various historical periods. Associate compositional style with specific periods and art forms from the early Baroque through the 20th century. Distinguish between and compare "classical" music to the many forms of "popular" music. Select and compare a variety of musical performances based upon an understanding of musical concepts from historical periods. Continue to expand awareness of forms.

#### GRADES 9-12

Compare cultural heritages and ethnic influences of own music with those of others.

Identify and defend choices of ethnic music in their appropriate performance settings.

Analyze how sound influences become part of the character of music. Be aware music can be used to affect emotions. Develop interest in other less familiar compositions. Recognize compositions of living American composers. Classify music from Renaissance through all style periods up to the 20th century. Describe traits in musical styles of various historical periods. Select and support choices of musical performances from historical periods. Identify forms as related to particular historical periods.

**COMPONENT FOUR**  
*Aesthetic Valuing*  
*Application of Knowledge and Skills*

**Goal:** To provide a sound basis of musical experiences that can be used in making intelligent judgments of musical value.

**CONTENT/SKILLS**  
**CULTURAL BACK-**  
**GROUND**

**GRADES K-2**

Recognize that music is a worldwide art.

**GRADES 3-5**

Recognize that music is derived from diverse backgrounds worldwide.

**JUDGMENT**

Begin to demonstrate an awareness of musical quality by describing sound.

Demonstrate a developing awareness of musical quality by describing music and by applying musical concepts, ideas and values.

**FUNCTION OF**  
**MUSIC**

Become aware that music is a part of celebrations, ceremonies and many other special occasions.

Recognize the appropriateness of forms of music for different occasions.

**MUSIC STRUCTURE**  
**AND ELEMENTS**

Become aware that the elements of music can be used to describe music and that music may be classified by its structure.

Distinguish between the elements of music.

**VALUING**

Become aware that music is a part of everyday life. Respect music and musicians. Enjoy singing, moving and playing instruments alone and with others.

Realize that music is an important part of everyday life. Develop a sense of respect for musical performance and musical creations. Enjoy participating in music and use it as a means of personal expression.

Objectives: The student will:

- Demonstrate an understanding of the value and role of music in the lives of individuals and cultures.
- Demonstrate an understanding of how the purpose and function of music in a particular situation have influenced compositions, selections and performance.
- Demonstrate an understanding of the ways that the elements of music have been combined to produce characteristic styles and forms.

#### GRADES 6-8/7-9

Recognize historical or cultural characteristics that determine the source of a musical style.

Distinguish between quality performances of selected compositions.

Identify music as to function and purpose as related to celebrations, ceremonies and other events.

Continue to develop criteria that increases sensitivity to the elements of music when performing, creating or listening to music.

Continue to develop awareness of music as an important part of everyday life. Continue to show enjoyment in listening and making music. Discuss personal responses to music using an acceptable musical vocabulary.

#### GRADES 9-12

Choose music to perform or listen to from a variety of musical styles and be able to use musical vocabulary to describe reasons for the choice.

Select and defend choices in quality performances based upon knowledge of musical concepts.

Rationalize and defend appropriate choices of music according to function.

Analyze music as a listener, performer or composer using own knowledge of the elements of music.

Develop sensitivity to the aesthetic qualities of music performed or heard. Develop ability to judge the worth/value of music heard, performed or created based on an understanding of the elements of music.

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CHAPTER 8 - VISUAL ARTS EDUCATION<sup>31</sup>

## Introduction

This chapter presents basic content from The South Carolina Framework for Visual Arts Education (Basic Art Skills).<sup>32</sup> The visual arts education framework was designed to provide school district personnel with guidelines for developing curriculum based upon the needs of the students in their individual school districts. The framework furnishes goals and objectives upon which to build a series of sequential learning experiences. The content is structured around the following four components: aesthetic perception, creative expression, visual arts heritage, and aesthetic valuing.

The organization of the components in this framework is not intended to suggest a hierarchy, nor is it intended to promote teaching the content of the respective components in isolation. Unit and lesson planning must employ a synergistic approach to incorporating all four components. Program and curriculum planners must also ensure that issues pertaining to the nature and value of the visual arts be explored (aesthetics). In addition, much attention has been focused on the use of computer technology and media arts in visual arts education. As noted in the introduction to the current document (p. 3), technology and media arts may be used by students as the means to 1) create art forms, and 2) conduct inquiry and research across the curriculum. Visual arts educators should be cognizant of both uses and include technology and media arts in the curriculum as appropriate.

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<sup>31</sup>The South Carolina Department of Education is indebted to the California Department of Education for granting permission to use their curriculum as a model for the development of this framework.

<sup>32</sup>Copies of the visual arts education framework document are available from the Office of Education Design, South Carolina Department of Education.

**COMPONENT ONE**  
*Aesthetic Perception*  
*Visual and Tactile*

**GOAL:** To develop and expand aesthetic perception

**SEQUENTIAL OVERVIEW**

In order to develop aesthetic perception, students need consistent instructional opportunities to examine a wide variety of forms that are natural and of human origin. As they interact with these forms, students will reflect upon and talk about their observations and feelings, thereby becoming more perceptive of aesthetic qualities. Through these encounters, the range and the amount of aesthetic responses are increased and enriched.

Students in grades 3-5 will participate in a wide range of experiences designed to develop and extend their abilities to identify images and symbols of works of art, natural events, and objects within the total environment that are appreciated in and for themselves.

**I**

**II**

**1. CONTENT/SKILLS  
RECOGNIZE DESIGN  
ELEMENTS**

**GRADES K-2**

Recognize the visual characteristics of the design elements (line, color, value, shape, texture, and space) in forms that are natural and of human origin.

**GRADES 3-5**

Recognize and discriminate amount the visual characteristics of the design elements (line, color, value, shape, texture, and space) in forms that are natural and of human origin.

**2. SEE UNDERLYING  
STRUCTURES**

Observe and describe the underlying principles of design structures (e.g., repetition, rhythm, and balance) in forms that are natural and of human origin in order to begin sensing their underlying structures.

Observe and describe the underlying principles of design structures (e.g., repetition, rhythm, and balance) in forms that are natural and of human origin in order to begin sensing their underlying structures.

**3. DISCRIMINATE  
VISUAL  
CHARACTERISTICS**

Observe that objects and things look different under varying conditions, such as light, position, motion, and relative size relationships.

Identify other effects or visual impressions that result from changes, such as unusual positioning of objects and things in space.

**4. RECOGNIZE  
VARIETY IN VISUAL  
CHARACTERISTICS**

Describe perceptions of variety in the visual and tactile elements of works of art, nature, and objects within the environment.

Describe imaginative ways to aesthetically perceive works of art, nature, and objects within the total environment.

**5. CATEGORIZE  
VISUAL AND TACTILE  
CHARACTERISTICS**

Describe ideas and feelings when observing the visual and tactile qualities in works of art, nature events, and objects within the total environment.

Compare and contrast ideas and feelings about the visual and tactile qualities in works of art, nature, events, and objects within the total environment.

**6. RESPOND  
AESTHETICALLY  
TO VISUAL AND  
TACTILE  
CHARACTERISTICS**

Discuss impressions of works of art, nature, events, and objects within the total environment.

Discuss impressions of works of art, nature, events, and objects within the total environment using descriptors that identify observed visual and tactile characteristics.

**7. ANALYZE  
AESTHETIC  
PERCEPTIONS**

Discuss why the visual and tactile characteristics of art, nature, events, and objects within the environment cause responses.



**OBJECTIVES:** Students will be able to:

- Increase aesthetic awareness of visual and tactile qualities in works of art, nature, events, and objects within the total environment.
- See the world directly and metaphorically by perceiving the physical world in terms of visual and tactile images and symbols which are unique to visual arts.

Students in grades 6-12 will refine their aesthetic perception. They will extend their ways of seeing by learning to select, analyze, and enjoy qualities within works of art, nature, and objects in the total environment that can be characterized as aesthetic. This process of selecting, analyzing, and enjoying is basic to making informed aesthetic judgments.

### III

#### **GRADES 6-9**

Make finer discriminations about patterns of light and shadow, surface treatments, and the interrelationships of these and other design elements when responding to forms that are natural and of human origin.

Recognize and compare the three-dimensional composition details of forms that are natural and of human origin, as seen from various viewpoints and angles, in order to become more perceptive of their underlying structures.

Identify other effects of visual impressions that result from changes in conditions (positioning, size, motion, and light) and begin to predict other conditions, that would cause similar changes.

Describe imaginative or alternative ways of perceiving the environment in order to break stereotyped images.

Describe visual and tactile qualities and how they are organized in works of art, nature, and objects within the total environment.

Use descriptors, similes, and metaphors to describe unique visual and tactile characteristics observed in works of art, nature, and objects within the total environment.

Compare differences between general perceptions used in everyday living and aesthetic perception.

### IV

#### **GRADES 10-12**

Demonstrate ability to make refined and subtle discriminations when analyzing the interrelationships of the elements and principle of design.

Categorize and analyze three-dimensional qualities of forms that are natural and of human origin in order to become more aware of the function and purpose of their underlying structures.

Predict effects on visual impressions that result from changes in such conditions as light, distance, atmosphere, position, recurring motion, and new technologies (e.g., lasers and holograms).

Describe imaginative ways to perceive aesthetically, such as taking multiple or many-faceted views of objects, inventing new labels and positions for objects and things, speculating on how works of art, nature and objects in the total environment could look.

Identify and describe visual and tactile qualities that exist in significant works of art and analyze how they are organized in order to communicate expressive content.

Use descriptors, analogies, and metaphors to describe interrelationships observed in works of art, nature, and objects within the total environment.

Analyze the unique characteristics of aesthetic perception as compared to those of general perception as they reflect upon the quality of everyday life.

**COMPONENT TWO**  
*Creative Expression*  
*Artistic Knowledge and Skills*

**GOAL:** To develop and expand visual arts knowledge and skills in order to express ideas imaginatively

**SEQUENTIAL OVERVIEW**

Throughout grades K-2, students engage in drawing, painting, designing, sculpting, constructing, printmaking, and crafts. These activities involve the process of selecting, arranging, and decision-making. Students will need a variety of experiences with art media.

Students in grades 3-5 will continue to work with such visual arts processes as drawing and painting, constructing, printmaking, crafts, graphics, film animation, and environmental design. They will increase their skills in working with art media to express ideas, feelings, and values. Originality should be an essential requirement. Information on careers in the visual arts should be introduced.

I

II

**1. CONTENT/SKILLS  
USE ARTISTIC SKILLS**

**GRADES K-2**

Use drawing and painting techniques to depict ideas, feelings, and moods.

**GRADES 3-5**

Demonstrate ability to use drawing and painting techniques in order to organize and depict ideas, feelings and moods.

**2. APPLY DESIGN  
ELEMENTS AND  
PRINCIPLES**

Explore design principles by organizing paintings and drawings to demonstrate balance, repetition, and dominance.

Demonstrate ability to design by using overlapping shapes, variation in lines, colors, sizes, and textures to work with such design principles as balance, dominance, and repetition.

**3. EXPRESS  
THREE-DIMENSIONAL  
QUALITIES**

Explore modeling techniques by constructing forms using additive and subtractive methods.

Demonstrate ability to model, to construct by joining forms, and to carve by taking away material.

**4. CREATE IN PRINT  
MEDIA**

Explore printmaking techniques using finger painting (mono), built-up (glue), or carved (Styrofoam) surfaces to make impressions on another surface.

Make a print using either built-up or carved surfaces to make impressions on another surface.

**5. CREATE IN CRAFT  
MEDIA**

Explore crafts processes such as weaving, modeling, and constructing.

Demonstrate ability to work with such craft processes as weaving, modeling, and stitching to make objects that demonstrate beginning levels of craftsmanship.

**6. CREATE IN THE  
GRAPHIC ARTS**

Explore the use of symbols and signs to communicate ideas and feelings.

Produce graphic symbols, signs, and posters using design elements and such principles as balance and contrast to communicate ideas and feelings.

**7. CREATE IN THE  
PHOTOGRAPHIC  
MEDIUM**

Use photographic processes (photograms) to create interesting designs.

Illustrate with a camera such concepts as selective subject matter and the effect of light and motion on visual images.

**8. UTILIZE  
ENVIRONMENTAL  
DESIGN**

Explore the relationships of objects and space by arranging objects (blocks) in space.

Demonstrate ability to arrange objects in space.

**9. RECOGNIZE  
CAREER  
OPPORTUNITIES**

Understand that careers in the visual arts exist and that artists use knowledge to create works of art and objects used in everyday living.

Understand that careers in the visual arts exist and that artists use knowledge to create works of art and objects used in everyday living.

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**OBJECTIVES:** Students will be able to:

- Acquire artistic skills to express and communicate responses to experiences.
- Recognize the importance of personal experiences and respect the originality in their own visual expressions and in the artwork of others.
- Develop manipulative and organizational skills in using arts media effectively to translate ideas, feelings, and values.

Visual arts experience for students in grades 6-9 includes opportunities to broaden special art interests and to continue the process of transforming personal experiences into art forms. Students will also continue to develop knowledge related to careers in the visual arts.

In grades 10-12, students should refine their skills in working with art media and learn to think imaginatively. Some will consider the possibility of art careers as a professional field of work.

III

**GRADES 6-9**

Demonstrate ability to use drawing and painting techniques (shading, brush drawing, dry and wet brush, or mixed media) in order to organize and depict ideas, feelings, and moods.

Demonstrate ability to design objects and things used in everyday living, such as fabrics, wrapping paper, tools, furniture and mechanical devices using design elements and such principles as repetition, balance, and variations on a theme.

Demonstrate ability to model shapes into representational and abstract objects; to construct by joining a variety of forms to make objects and simple sculptures; and to carve by using hand tools to directly cut away materials using three-dimensional media.

Make a relief of intaglio by using such design elements as combinations of shapes, colors, lines, and textures and such design principles as balance, dominance, and unity.

Demonstrate ability to apply design elements and principles using skills in craftsmanship in such craft processes as weaving, constructing, stitchery, batik, or jewelry.

Produce graphic symbols, signs posters, or wall designs to communicate an idea, sell a product, or create a decorative effect.

Produce still photographs, film, television, or animation, sequences utilizing design elements and such design principles as rhythm, variation on a theme, and balance to communicate ideas of realism, illusion of movement, or story content.

Produce an environmental design using elements and principles of design to illustrate new ways to organize space.

Identify and investigate the range of visual arts careers and the knowledge, skills, and attitudes required to work effectively.

IV

**GRADES 10-12**

Demonstrate a control of drawing and painting techniques that adds craftsmanship to the personal statement.

Demonstrate ability to design using elements and principles of design to solve environmental, industrial, and commercial problems in creative ways.

Demonstrate ability to model by using add-on and sculptural techniques, such as scoring and combining forms; to construct through the use of such techniques as soldering, bending, molding, and welding; and to carve using hand and machine tools.

Produce a print using woodcut, etching lithograph, or serigraph process to develop a concept using various techniques involving variation in thickness or thinness of line.

Produce a craft object using the knowledge of elements and principles of design, the characteristics of the medium, the requirements for functional use, and the technical skills involved in good craftsmanship.

Produce a graphic design using lettering and illustration to communicate to a specific audience; plan and execute two-dimensional wall design to create optical illusion or spatial impact.

Demonstrate the ability to utilize design elements and principles with still photography, filmmaking, television, or animation sequences to communicate ideas of reality, fantasy, history, or contemporary problems and issues.

Demonstrate the ability to use design elements and principles to plan an imaginative environment accommodating different lifestyles.

Evaluate educational opportunities in the visual arts and prepare a portfolio of original artwork.

**COMPONENT THREE**  
*Visual Arts Heritage*  
*Historical and Cultural*

**GOAL:** To acquire knowledge of historical and cultural developments which occur as a result of varying needs and aesthetic points of view

**SEQUENTIAL OVERVIEW**

Students in grades K-2 should learn about art heritage in terms of contemporary times and places. Learning about artists, their contributions, and ways of communicating cultural values and beliefs of people through the visual arts will be essential areas for study.

Students in grades 3-5 will add to their general knowledge of art heritage by learning that each culture has its own aesthetic values. The creative art efforts of a culture (the paintings, architecture, ritual artifacts, and objects used for daily living) are influenced by the culture's aesthetic values as well as by social, political and economic factors. An important learning outcome from this study should be a deeper appreciation of their own aesthetic values and those of other people and cultures.

I

II

**1. CONTENT/SKILLS:  
RECOGNIZE  
VARYING  
CULTURAL THEMES**

**GRADES K-2**

Begin to identify themes in selected works of art from various cultures.

**GRADES 3-5**

Identify themes and some of the symbols that different cultures use to portray common themes.

**2. ANALYZE THE  
CREATIVE PROCESS**

Describe a variety of visual art forms produced, using the vocabulary of visual arts media.

Describe a variety of visual art forms produced, using the vocabulary of visual arts media. Begin to explore how artists make art.

**3. RECOGNIZE THE  
ARTIST'S ROLE**

Become acquainted with works by artists.

Recognize work produced by individual artists.

**4. RECOGNIZE  
VARYING  
CULTURAL STYLES**

Sort artworks of the same style from a larger group representing a variety of styles.

Identify artworks of the same style from a group of artworks.

**5. RECOGNIZE  
STYLES IN DIVERSE  
NATIONAL CULTURES**

Recognize style in selected contemporary American works of art.

**6. RECOGNIZE  
THE FUNCTION OF  
VISUAL ARTS IN  
A COMMUNITY**

Describe some ways that people are involved in the visual arts within a community.

Describe ways that people are involved in the visual arts within a community, including artists, patrons, curators, and gallery owners. List all pieces of public art in the community.

**7. RECOGNIZE  
VISUAL ARTS  
FROM WORLD  
CULTURES**

Become familiar with art forms from a variety of world cultures.

Recognize selected works of art from a variety of world cultures.

**OBJECTIVES:** Students will be able to:

- Study a variety of artworks and accomplishments of contemporary, historic, and prehistoric cultures.
- Understand that art reflects, records, and shapes history and plays a role in every culture.
- Gain an understanding of their creative abilities and their heritage within the context of a comprehensive world view.
- Clarify their own aesthetic values and learn to appreciate differences in the aesthetic values of others.

A study of art heritage should give students in grades 6-9 deeper insights into the role that the visual arts have played in the development of cultures throughout the world.

In grades 10-12, students learn to clarify their own aesthetic values and appreciate differences that the values of other people with specialized art interests have made. The development of style by individual artists is representative of content areas to be studied.

### III

#### **GRADES 6-9**

Compare themes and symbols in the art of different cultures and discuss similarities and differences in both.

Recognize that artists, such as painters, sculptors, architects, designers, filmmakers, and crafts people, often make art by conceiving an idea, elaborating and refining it, and finally giving form to the idea with art media.

Recognize the role of artists in the community.

Recognize that works of art have a general cultural style that reflects the people's values, beliefs, particular ways of perceiving the world, and levels of technology.

Identify works of art selected from various American ethnic backgrounds which illustrate variation in style.

Identify uses of the visual arts in business and industry, including architectural and commercial design, advertising, television, film, and the art careers associated with all of these forms.

Distinguish among art from major cultural areas of the world including Europe, Africa, Latin America, and from difference periods in time.

### IV

#### **GRADES 10-12**

Analyze a theme in works of art from difference cultures.

Compare the differences between ways that artists talk or write about the creative process and their work, and ways that historians, curators, critics, and anthropologists describe particular works.

Identify the role of artists who have achieved regional, national, and international recognition and ways that their works have influenced thinking.

Identify the general style and period of major works of art and relate social, political, and economic factors that influenced the works.

Discuss contemporary style trends in American art as reflection of diverse developments in our culture.

Identify the variety of art forms used in business and industry and the vocational and professional fields used to communicate these forms.

Analyze differences in media used by various culture and relate these findings to visual arts achievements.

**COMPONENT FOUR**  
*Aesthetic Valuing*  
*Analysis, Interpretation, and Judgment*

**GOAL:** To develop a base for making informed aesthetic judgments

**SEQUENTIAL OVERVIEW**

Aesthetic perception involves learning to see in the manner of the artist, through direct interactions with the environment, popular and serious works of art and objects used for daily living. Students in grades K-2 develop aesthetic perceptions by learning to use such thinking skills as observation, discrimination, comparison, contrast, and imagination. Classroom instruction in these early aesthetic interactions provides a base for making informed judgments.

Developing the ability to make aesthetic responses requires consistent interaction with works of art, nature, and objects in the total environment. Students need opportunities to build their capabilities in learning to analyze, compare, and search for relationships as a means of continually learning to make more informed judgments. Learning to talk about works of art requires opportunities and encouragement to use language in expressive ways in grades 3-5.

I

II

**1. CONTENT/SKILLS  
ANALYZE DESIGN  
ELEMENTS**

**GRADES K-2**

Describe works of art, nature, and other objects within the total environment.

**2. RECOGNIZE USE  
OF DESIGN  
ELEMENTS**

Describe some ways pictures, objects, and the environment may be organized.

**3. RECOGNIZE ART  
MEDIA AND  
PROCESSES**

Identify media (paint, clay, wood, metal, stone) used in creating works of art and other forms.

**4. RECOGNIZE  
ARTISTIC MOOD**

Describe how a work of art makes you feel.

**5. DESCRIBE  
AESTHETIC  
CHARACTERISTICS**

**GRADES 3-5**

Use design elements (lines, color, value, shape, and texture) to describe works of art, nature, and other objects within the total environment.

Identify some ways in which design elements may be organized, using design principles that include repetition, rhythm, balance, and variation on a theme.

Identify specific media and media processes that are used to create works of art and other forms.

Describe the portrayal of ideas, feelings, and mood in a work of art. Discuss the artist's intention in creating ideas, feelings, and mood.

Talk about design elements in artworks, nature, and objects within the total environment using descriptors, such as adjectives and adverbs.

**6. DISCRIMINATE  
ARTISTIC STYLES**

Look at two artworks of similar style or media and recognize that the two works are not identical.

Compare two artworks of similar style or media to identify qualities that make these works similar or different.

**7. ANALYZE  
AESTHETIC  
SIMILARITIES AND  
DIFFERENCES**

Look at two artworks of the same and discuss general similarities and differences.

Look at two artworks of the same subject (e.g., portrait of a child) by different artists, and be able to recognize differences in the organization of the art elements.

**8. RECOGNIZE  
ARTISTIC  
CHARACTERISTICS**

Look at art reproductions and original artworks and discuss similarities and differences.

Be able to differentiate between an art reproduction and an original work of art.

**9. RECOGNIZE  
AESTHETIC  
CHARACTERISTICS**

Describe similarities and differences in pictures of two different environments.

Use visual arts terms to describe the aesthetic and unaesthetic elements in a specific urban or rural environment.



**OBJECTIVES:** Students will be able to:

- Make informed responses to works of art, nature, and other objects within the total environment by using objective criteria for analysis, interpretation, and judgment.
- Derive meaning and value from experiences by making and justifying judgments about aesthetic qualities in works of art and other objects within the total environment.
- Use analysis, interpretation, and judgment about visual relationships based on learned aesthetic values to improve art production.

Students in grades 6-9 will develop a degree of expertise in learning to make informed aesthetic responses. They should work in greater detail with questions of meaning as they interact with their own art and works of art by professional artists.

In grades 10-12, students' interest in individual artists and their art forms should be encouraged and shared so that insights into aesthetic responses are broadened and enhanced.

### III

#### **GRADES 6-9**

Make distinctions in design elements when describing works of art, nature, and objects within the total environment.

Select artworks that are similar or different in the way design principles are organized.

Discuss a process related to a medium, such as watercolor, clay, or weaving, and how it is used in producing a work of art.

Describe the meaning of works of art in terms of mood, sense of tension, conflict, and relaxation expressed through the formal organization of the design elements, and the expression of selected ideals, such as courage, power, and wisdom.

Use descriptors, similes, and metaphors to describe visual characteristics observed in works of art, nature, and objects in the total environment.

Compare two or more artworks of similar styles or of the same artist and identify those qualities which make those similarities apparent.

Compare two artworks with the same subject matter but different in media, artists, and styles, and describe the qualities that make those artworks similar or different.

Use an art reproduction to identify the medium from which an original artwork was made and talk about visual cues used to make decisions.

Compare two environments and describe the qualities that make them aesthetically similar, different, pleasant, and/or unpleasant.

### IV

#### **GRADES 10-12**

Identify the relationships among design elements that give the work of art a particular emphasis and/or sense of unity.

Describe how design principles contribute to the expressive qualities of a work of art.

Explain ways that artists, as individuals, use selected art media. Explain how artists who represent a particular style use selected art media.

Discuss the meaning of a work of art and make judgments about the aesthetic qualities that can be supported by identifying relationships among the design elements and principles.

Use descriptors, metaphors, and analogies to describe visual characteristics of works of art, nature, objects in the total environment, and those that may be temporary, such as earth works.

Compare two or more artworks of similar style or by the same artists with two of another style or by another artist, and discuss qualities which are similar and dissimilar in the works.

Compare two or more artworks of different media, artists, and style and analyze those qualities which make those artworks different or similar.

Describe in aesthetic terms what makes one work of art greater in quality than another.

Compare two environment and analyze in aesthetic terms the qualities that make one environment more appealing than the other.

For more information contact:

Mac Arthur Goodwin, State Art Consultant  
801 Rutledge Building, 1429 Senate Street, Columbia, South Carolina 29201 (803) 734-8385

**APPENDIX -  
RESOURCES FOR ARTS PROGRAMS**



**American Alliance for Theatre & Education**  
Theatre Arts Department  
Virginia Tech  
Blacksburg, VA 24061

**American Council for the Arts**  
1285 Avenue of the Americas  
New York, NY 10019

**Arts in Basic Curriculum (ABC) Project**  
Dept. of Visual & Performing Arts  
Winthrop College  
Rock Hill, SC 28733

**Educational Theatre Association (ETA)**  
3368 Central Parkway  
Cincinnati, OH 45225-2392

**Music Educators National Conference (MENC)**  
1902 Association Drive  
Reston, VA 22091

**National Art Education Association (NAEA)**  
1916 Association Drive  
Reston, VA 22091-1590

**National Dance Association (NDA)**  
1900 Association Drive  
Reston, VA 22091-1599

**National Endowment for the Arts**  
1100 Pennsylvania Avenue, NW  
Washington, DC 20506

**S.C. Alliance for Arts Education (SCAAE)**  
801 Rutledge Building  
1429 Senate Street  
Columbia, SC 29201

**S.C. Art Education Association (SCAEA)**  
P.O. Box 10429  
Rock Hill, SC 29731-0429

**S.C. Arts Alliance (SCAA)**  
858 Eden Terrace  
Rock Hill, SC 29730

**S.C. Arts Commission (SCAC)**  
1800 Gervais Street  
Columbia, SC 29201

**S.C. Association for Health, Physical Education,  
Recreation, and Dance (SCAHPERD)**  
P.O. Box 2598  
Cayce-W. Columbia, SC 29171

**S.C. Humanities Council (SCHC)**  
1610 Oak Street  
Columbia, SC 29204

**S.C. Museum Commission**  
2221 Devine Street, Suite 300  
Columbia, SC 29205

**S.C. Music Educators Association (SCMEA)**  
210 Spring Valley Road  
Columbia, SC 29203

**S.C. Theatre Association (SCTA)**  
Longstreet Theatre  
University of South Carolina  
Columbia, SC 29208

**Southern Arts Federation (SAF)**  
1293 Peachtree Street NE, Suite 500  
Atlanta, GA 30309

**State A-V Library**  
1513 Gervais Street  
Columbia, SC 29201